IN THIS ISSUE: **THE LETTERS OF TSCHAIKOWSKY .... By Edith Valerio**

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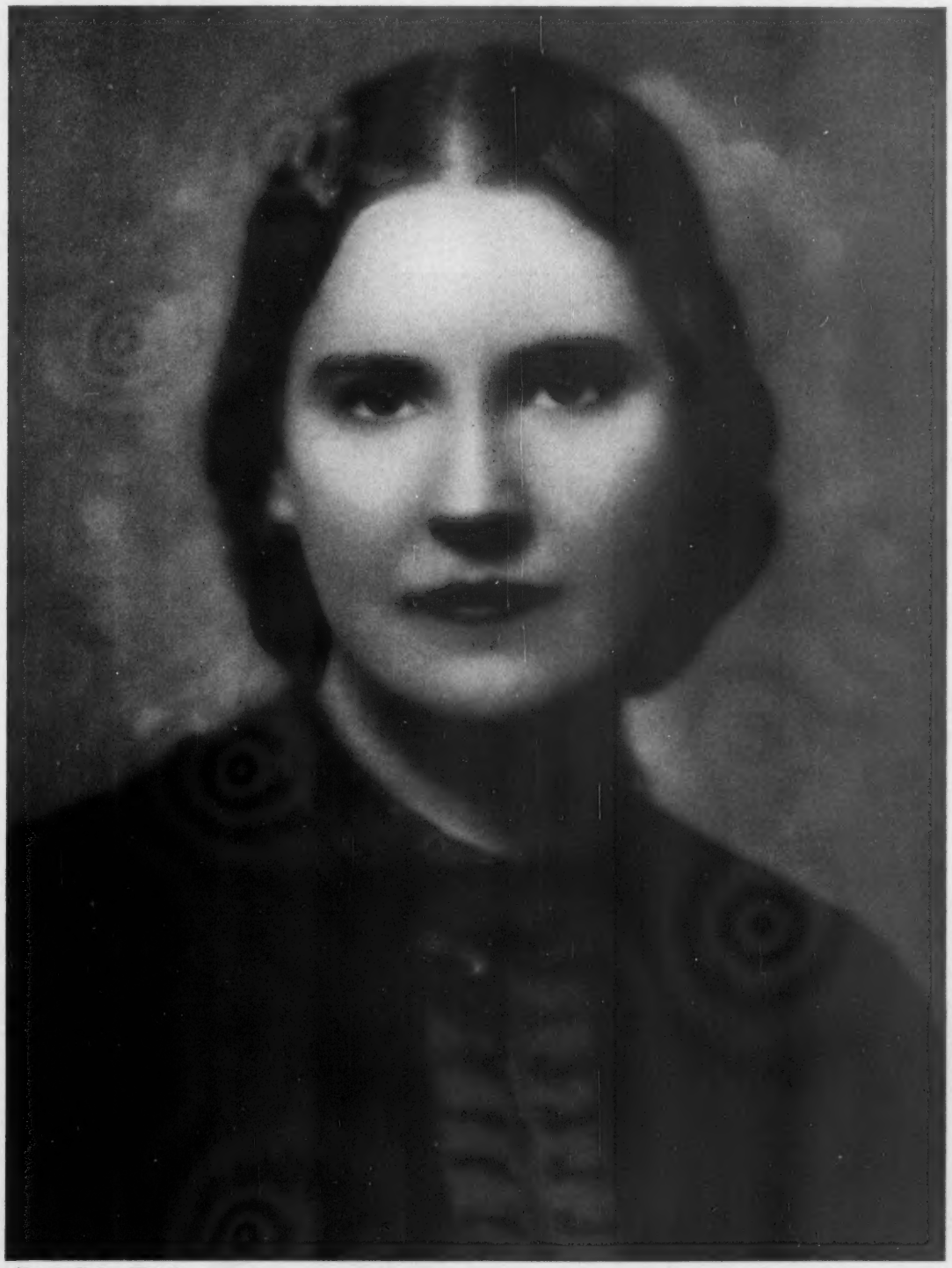

Photo by Herbert Mitchell

KIRSTEN FLAGSTAD

Who Has Completed Her First Metropolitan Opera Season, Will be Heard on the April 21 General Motors Radio Hour

GIOVANNI MARTINELLI (right) with WILLIAM OCKENDEN (BILLY THE OYSTERMAN) and ERICA LOHMANS,

young artist, whose picture the tenor bought as the "first picture sold" at an exhibition of oil and water color paintings, etchings and lithographs by Downtown Artists, stressing the Old New York Angle. The exhibition, extending from March 18 to April 6, is being held at Billy the Oysterman's, on Twentieth Street, New York. The entire proceeds of sales will be returned to the artists. Martinelli, who takes an interest in young and modern painters, opened the exhibition on March 17.

A REHEARSAL AT WALTER DAMROSCH'S APARTMENT

of Act II of Fidelio, which will be sung on April 12 at the performance in the Metropolitan Opera House as a part of the program to celebrate Mr. Damrosch's Golden Jubilee as a conductor of opera and concerts in New York. Left to right: John Gurney and J. Alden Edkins, young American singers; Dorothee Manski and Lauritz Melchior, of the Metropolitan Opera. The artists are donating their services and the entire proceeds will be given by Mr. Damrosch to the Musicians' Emergency Fund.

CARL M. ROEDER

will hold summer piano classes again at the Barrington School, Great Barrington, Mass. During the winter season Mr. Roeder divides his time between the Institute of Musical Art, private pupils at his New York studio, and the Barrington School.

MARY MOORE,

new coloratura soprano of the Metropolitan Opera, in her dressing-room after her recent début. Miss Moore has been engaged to sing at the Ann Arbor (Mich.) Festival on May 16 with the Chicago Symphony Orchestra, under Dr. Frederick Stock, and in Cincinnati on May 24 with Cincinnati Symphony Orchestra, under Eugene Goossens. (Photo by Keystone.)

THREE SCANDINAVIAN SINGERS OF THE METROPOLITAN OPERA

after a recent performance of Tristan und Isolde. Left to right, Karin Branzell, Kirsten Flagstad and Lauritz Melchior. (Photo by Carlo Edwards.)

THE MORGAN TRIO

(Virginia, harp; Frances, violin; Marguerite, piano), photographed after a musicale in Pasadena, Cal., in February. This instrumental ensemble fulfilled many concert engagements on the Pacific Coast. The artists are now in the East playing in the vicinity of New York.

VIOLA PHILO,

soprano, is a feature of the regular Sunday broadcasts under Erno Rapee from Radio City, as well as on other hours over the NBC network. (Photo by Hal Phyfe.)

RUSSEL WRAGG'S

Lullaby a la mode is heard frequently in concert and over the radio. Among the artists programming it are Rose Bampton and Helen Jepson, of the Metropolitan Opera Company, and Helen Oelheim.

(See Inside Back Cover for Additional News Pictures)

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Milan Successfully Opens Lyric Theatre for Children

Musical Fairy Tales, Sumptuous Scala Productions, and Various Concerts Gain Favor

By MARY TIBALDI CHIESA

MILAN.—Efforts are being made in many parts of Italy to provide children with high-level musical and theatrical entertainment. The children of today are the backbone of tomorrow's culture, and the plans now in progress in Milan, to do something artistically worth-while for the young generations, not only deserve to succeed but have succeeded. Paris this long time presented a number of theatrical and orchestral organizations catering to children, America has its symphonic concerts for the grade school youngsters, and now Milan enters the lists with a Teatro della Leggenda (The Fairy Tale Theatre).

The initiative has met with the wholehearted interest of many competent writers and musicians, all coöperating to give the youngsters a literally beautiful as well as good time. The performances take place in the Arcimboldi-Theatre—one of the loveliest little theatres imaginable, an eighteenth century jewel, attractive, commodious and cunning.

JUVÉNILE REPERTOIRE

The first representation was Zufrin, a poetic, symbolical fairy story by Giuseppe Fanciulli, music by Mario Pieracini. Nevolina, by Mary Tibaldi Chiesa, music by Luigi Malatesta, gave the hall of enchanted children the joy of seeing their beloved Snow Maiden in *propria persona*—to all interests and purposes.

Other productions were Stupidina, a delicate comedy by Vicki Baum; Si puo star peggio, a comedy by Mary Tibaldi Chiesa, with amusing musical commentaries by Virgilio Mortari; The Nightingale, based on the tale by Andersen, with delightful music by an eleven-year-old composer, Renato Pastorino; Evviva lo sport, a peppy athletic review by Greppi and Rebay; Red Riding Hood, from Perrault, by Mary Tibaldi Chiesa, and Luigi Malatesta; and The Star Child, after Oscar Wilde, by Pina Gonzales and Salvatore Musella.

Each of these spectacles was a complete success and was attended by capacity and responsive audiences. The actors, big and little entered into their parts with refreshing energy and joyousness while the costumes by Caramba and modern scenic settings by Kaneclin and Beryl Tuminati deserve the adjective gorgeous.

Since the end of January, La Scala has proffered a variety of vehicles, old and new. Werther (Massenet) which is a bit out of place in such a large theatre as La Scala was given with Tito Schipa in the title rôle. The public offered the popular tenor hearty applause. He knows how to use voice and is always a sensitive, refined interpreter. Maria Caniglia (soprano) and Biasini (baritone) were also in good form. Antonio Guarnieri conducted with an excellent sense of measure and without indulging in too many sentimental complacencies.

Madam Butterfly, which always packs La Scala to the dome, was done by Rosetta Pampanini (soprano) and Ettore Parmeggiani (tenor) under the baton of Giuseppe Antonicelli, the latter new to this house and making a fairly good impression.

La Scala's new mounting of Boris Godounoff, directed by Guarnieri was rather unsuccessful than otherwise. The failure has been imputed largely to baritone Zalevsky. His voice, it is true, seems to have lost much of its former power and at times sounded unsteady, but on the other hand it must be said that Zalevsky has exceptional qualities as a tragedian. Guarnieri's reading itself seemed weak and tired, the quiet atmospheric scenes coming off beautifully, the more savage and impetuous ones leaving altogether too much to be desired. Ebe Stignani was a sweet Marina, Alexander Vasselski was only a fairly good Dimitri, while Eugene Sdanski and Giuseppe Nessi, as Varlaam and Missail, were—may I use the word—wonderful. Others were Carolina Segrera (Nurse), Vittoria Palombini (Xenia), Jole Jaccjia (Feodor), Baronti (Pimen) and Palai (Chiouski).

RESPIGHI'S OPERA HEARD

Milan's first introduction to Respighi's opera La Fiamma (created at Rome last winter, and reviewed in these columns at the time) took place February 9 at La Scala.

(*Continued on Page 23*)

Berlin Commemorates Handel In a "Week" of Major Scope

Messiah Acclaimed—Visiting Conductors Take Philharmonic in Hand —Fischer, Onegin and Belgian Court Trio Score

By HANS L. HENIOT

BERLIN.—This metropolis has had a wonderful week of Handel, the quality of the performances doing justice to the great name they commemorated. Unforgettable must remain The Messiah, tendered us by the Bruno Kittel Choral Society, an ensemble which for surety, flexibility, rhythmic incisiveness and enthusiasm cannot be surpassed. Kittel led, revealing all the power and glory of the mighty opus. The orchestra was the Philharmonic, not always responsive in moments of exaltation, but superb in the purely orchestral numbers. The soloists were Heinz Martin (tenor), Mia Peltenberg (soprano), Eleanor Schlosshauer Reynolds (mezzo), and Wilhelm Strinz (bass).

Another Handel concert took place at the Singakademie. It was conducted by Georg Schumann and its focal point was Acis and Galatea. The 100th Psalm and Trauungs Anthem were also programmed. Albert Fischer, Helene Fahrni and Heinz Martin were Polyphemus, Galatea and Acis respectively.

The seventh Philharmonic séance came off under the baton of Carl Schuricht. A concerto a quattro chori, by G. Stoelzel, proved brilliant and delightfully baroque. Daphnis et Chloé by Ravel, however, remains foreign to the taste of the Philharmonic public. Schuricht read it with true instinct for its colorful fascinations, but the audience refused to have its enthusiasms kindled. With the Brahms second, warmth returned, and a great success must be recorded. Cellist Gaspar Cassado was the applauded soloist in a Haydn concerto, such a simple, but, oh, what a difficult composition!

MUNICH COMPOSER'S ART

At the following Philharmonic concert conducted by Hermann Abendroth (of the Leipsic Gewandhaus), Hymnen für Orchester by Karl Hoeller, young Munich composer, was listened to with exceptional interest. Space for a detailed analysis of this extraordinary production is not available. In passing let it be said that both Abendroth and Hoeller had a tremendous reception. The second part of the evening was Haydn (D major symphony No. 96) and Mozart, the latter represented by E flat concerto (K. V. 482), which Edwin Fischer rippled off with incredible delicacy of touch and mood intimacy.

REICHWEIN AND ONEGIN

The next Philharmonic concert was taken by Leopold Reichwein, leader of the Wiener Gesellschaft der Musikfreunde and the Bruckner Konzert Verein. He interpreted Falla (dances from The Three Cornered Hat) Bruckner (fifth) and Brahms (Four Orchestral Songs). In the latter Sigrid Onegin had much success. She revealed with consummate artistry the inner life of these masterpices. A coloratura aria from La Cenerentola (Rossini) was an exhibition of technical skill that brought down the house.

RUMANIA TO THE FORE

Georges Georgesco, founder and conductor of the Philharmonic Orchestra of Bucharest, led the Berlin Philharmonic through a list of Brahms (second), Tschaikowsky (violin concerto, with Ernst Roehm doing polished and dexterous work), Enesco (Rumanian Rhapsody) and Rogalski (suite), the last two musicians compatriots of Georgesco. Both Rumanian works discovered the dominance of a French influence which in Enesco's writing creates a blend of tonal subtlety with a billboard application of Gypsy tunes and

(*Continued on Page 23*)

Paris Applauds Modernists And Yawns Over Bach Fare

Roesgen-Champion, Schumann, Eisenberg, Feuermann and Zighera Hailed—American Boy Violinist Pleases

By IRVING SCHWERKÉ

PARIS.—The tides of more than one composer's grandiloquence swept over a large and curiosity-seeking crowd in Gaveau Hall, on the occasion of the last concert of La Serenade Society. It was as achromatous an evening as could possibly have been desired. Much has happened in musical ways in the past decade or two, but not enough to prevent a great many persons from going to the trouble to inform the world that as composers they have nothing vital to say.

The first half of the Serenade *menu* consisted of considerable "modern" cud-chewing, of which a well-behaved and colorless Overture on Jewish Themes (for quartet, clarinet and piano) by Prokofieff, and than which Prokofieff has at times done infinitely better, gave the least occasion for boredom. This was followed by the first hearing of suite for clarinet and piano, by Henri Sauguet, so trite and so dull in its threadbareness, it was all but terrifying. Then came the first performance of Pan et Syrinx, a cantata for soprano, baritone, vocal quartet, flute, oboe, saxophone, bassoon and piano, by Milhaud. The work comprises six pieces, and the absence of any one or all of them, or the multiplication of them by any number of times six, would work no difference whatsoever either to music or to me. Here, as in most of Milhaud's outpourings, technic and natural gifts need proportionate readjustments. A concertino by Vittorio Rieti (also a creation) had five clarinettists blowing into their instruments for all their dear lives were worth, but more than that the essay did not mean.

The first half of the Serenade *soirée* met with warm, nay, vehement applause, and some things even had to be repeated. The second half was a visit-to-a-museum sort of thing, consisting as it did of transcriptions by Guillaume de Van of six or seven Gregorian chants dating from before the year 1,000. These chants, principally in Phrygian and Hypolydian modes, were relieved—though not enough to banish monotony—by an accompaniment of castanets and cymbals. A chorus of about forty men and boys from the Armenian-Moorat Institute, directed by M. de Van, did the singing. Some of the chants

(*Continued on Page 22*)

Opera of Sicilian Life Cheered in Naples

San Carlo Audience Gives Rousing Reception to Mulé Opus Tonalizing Picturesque Peasantry

By CARLOS DE VAR

NAPLES.—The historical San Carlo Opera has successfully created Liolá, a musical comedy by Giuseppe Mulé, libretto by Arturo Rossato, after the play by Pirandello. The Neapolitan operatic public, always difficult to please and with its mind made up as to what it likes in the way of song and singers, received with open arms what is one of the prettiest essays in modern Italian opera.

The action takes place in Sicily—a circumstance of no mean importance since it made possible a wealth of color and costume play, a variety of melody, and a gamut of characterization not findable in northern climes. The characteristic of Liolá is frankly *popolaresca*—typically Sicilian in feeling and implication, traditionally Italian in form. Sicilian to the core, Mulé (too sincere and original an artist to resort to the rubber-stamp type of composing that is generally supposed to give music geographic location) has not only sung a joyous opera but also has sung his beloved Sicily, its poetry, its fantasy, its responsive human heart. In other works, such as Baronessa di Carini, Monacella della fontana, and Dafni, Mulé extolled Sicily the ancient-historic, the mystic and legendary; in Liolá, the theme of his lay is the realism of an agricultural setting, a background fragrant with romance, humor, irony, and unsuspected beauty of character.

Interest and charm go hand in hand from the first note of the Sinfonia, with which the festivities begin, to the last note of the third act with which they end. Liolá, pet of all the pretty girls, Aunt Croce, miserly old Simone, oily-tongued Mita, chatter-box Moscardina, Aunt Gesa, and Tuzza, madly in love with Liolá . . . living, actual types, provide the dramatic action.

The score is folk-loristic, but as Mulé is a composer and not a photographer, nowhere does he copy the people's songs or dances. Limpid, liquid music, gurgling here, gushing there, now stopping to acquit itself of an amorous tune, then skipping on with flippant fling and sparkle. Mulé must

(*Continued on Page 22*)

Dresden Premiers Opera On Tudor Queen

Victor Hugo Drama Basis for Wagner-Regeny Work, with "Modernized" Text by Neher

By ELINOR JANSON

DRESDEN.—The world premiere of Wagner-Régeny's opera Der Günstling, took place on February 20 at the Dresden Opera. The text is Victor Hugo's Maria Tudor cleverly remodelled into a new drama by the painter Caspar Neher. Realizing the power of its dramatic quality, the composer built up this music accordingly, skillfully working melodramatic speaking scenes and colorful lyric episodes into a unified, smooth-running whole.

Martin Kremer was the successful interpreter of the title rôle. Marta Fuchs as the queen, sang and acted the part magnificently while Angela Kolniak was a lovely Jane. Paul Schöeffler was splendid as Gillieh and Luis Rainer, from the State Theatre, recited the part of Erasmus. General Music Director Dr. Karl Böhm, who conducted, and Josef Gielen, stage manager, deserve great credit for their painstaking and effective work. A crowded house warmly applauded the composer and his interpreters.

Two unusual young pianists appeared in Dresden this month: Ornella Puliti Santoliquido (Italian) and Julian Karolyi (Hungarian). Santoliquido combines great strength with an almost supernatural delicacy of touch and made her varied program interesting indeed. Karolyi's program was devoted to Liszt and Chopin, and the finished manner—he is only eighteen—in which he interpreted this strenuous program was astonishing and masterly.

THE LETTERS OF TSCHAIKOWSKY

By EDITH VALERIO

THE first volume of the correspondence between Tschaikowsky and Mme. Von Meck (covering the years from 1877-78) has just appeared in Russian. These letters are published by the Soviets, with no further information as to how they came into their hands, than the brief statement that they were acquired by the Tschaikowsky Memorial Museum, founded by his admirers, through the agency of a member of the Von Meck family.

Voluminous correspondence, made public only forty years after the musician's death, this material reveals the purely platonic relations between the composer and the woman who was both his patron and his Egeria, bringing him at once financial aid and the stimulus of an understanding in his art which none but an accomplished musician like herself could have offered. The curious fact that gives particular interest to this kind of friendship, is that the correspondents never met, and thereby excluded every element not purely spiritual and intellectual.

A Generous Patroness

Mme. Von Meck, a wealthy widow, after the death of her husband in 1876 had retired into a secluded existence, even her grown-up children respecting her desire for solitude and living entirely apart from her. Passionately fond of music, she had come to the assistance of several musicians. Hearing of Tschaikowsky's insufficient means of existence, she made him an allowance of 6,000 roubles (about $3,000) a year.

The Russian newspaper, Posliednyi Novosti, appearing in Paris, publishes a most interesting letter from M. K. Von Meck, the only surviving son of Mme. Von Meck, which throws a revealing light upon his mother's long friendship with Tschaikowsky. He shares the well founded supposition of the writer in the P. N. that the letters were seized by the Bolshevists, when after breaking into his brother's house in Moscow they took possession of all its contents and shot the owner because he refused to give up the correspondence. This he had already withheld in its entirety from the composer's brother when the latter was writing a biography of the musician, so that but a few incomplete fragments were made public.

M. K. Von Meck writes as follows:
"To the editor of Posliednyi Novosti:

"Allow me, as the only surviving son of H. Von Meck, to supplement the article of P. Slovtsof in your issue, No. 4,732 with a few elucidations.

"My mother, herself a most excellent musician and passionately devoted to music, had, from her youth acted as the patron of many musicians, some of whom then were or became later celebrated.

"I have seen in our home, Rubinstein, who came sometimes on Sundays to play to us; Wieniawski, who died in our house at Moscow; Debussy, who stayed three years in our family but never acknowledged it later; Liszt, who gave me piano lessons with Debussy at 100 marks a lesson; Sarasate, to whom my mother gave one of the three Stradivarius violins purchased by my uncle at the Paris Exhibition of 1867 (the second was given by her to Wieniawski and the third was lost in the Bolshevist upheaval). Finally Peter Ilyitsch Tschaikowsky, whom I knew personally but who never came to our house on account of his peculiar relations with my mother. Once only in 1883, if I am not mistaken, I saw P. I. T. in our house. Just as I was leaving the door Peter Ilyitsch rang the bell and was introduced by the valet. I greeted him and in reply to my inquiry as to the object of his visit, he said that he had brought a score for my mother to examine. I suggested that he should go up to the drawing-room and give it to my mother himself, but he refused and said he would wait below while I took the packet up. But just as I was ascending the staircase my mother appeared above and asked me who was below. I replied: 'Peter Ilyitsch Tschaikowsky.' At that moment the composer recognized that it was my mother, and having hastily glanced at each other, they both blushed like children and my mother, quickly turning back, hurried into an inner chamber.

A Platonic Friendship

"This characteristic incident aroused in me, then a boy of fourteen, some natural curiosity and I began questioning all those who knew of the relations between my mother and Tschaikowsky. From such sources and also through several remarks let drop by my mother it was evident to me that her desire to avoid meeting Tschaikowsky arose from two causes. The first was that she did not wish to compromise the irreproachable reputation of her personal friendship with Tschaikowsky, with whom the correspondence began only a few months after the death of my father, in January, 1876. Had she begun at that time to receive P. I. T. at her home, disagreeable rumors about her would not have failed to circulate both among relatives and in the town. This she naturally wished to avoid. The second reason was that my mother, who was a convinced idealist, in spite of her tendency towards pessimism, always strove to see only the brightest side of human nature and prizing Tschaikowsky's genius, feared that her conception of the artist might be dissipated by a personal contact and suffer if she found those human failings which, in common with all people, he doubtless possessed. This was her form of selfishness, but fully comprehensible in sensitive natures like hers.

Stopping of Allowance Explained

"Regarding a second question often raised in the press, as to the reason for which my mother, in 1889 (if I do not mistake), suddenly stopped the allowance, it was due to the intervention of my uncle, A. F. Fralovskof (my father's brother), who managed all our family affairs. He pointed out to my mother that it was not wise to continue sending such considerable subsidies to Tschaikowsky alone, at a time when she had ten children of her own with numerous descendants and an ever-increasing number of persons to whom she was granting assistance. In 1892, when my mother died, more than a thousand of those who had been her beneficiaries attended her funeral. Besides that, my uncle pointed out that Tschaikowsky, then celebrated and therefore earning amply sufficient for his maintenance, did not need her help.

"These arguments had their effect upon my mother and she stopped the allowance without any explanation of the reason. . . .

"I am using this opportunity to communicate a detail concerning the discovery made a year ago of a signed symphony by Debussy, and recorded in the Posliednyi Novosti. This symphony was written at the time Debussy was living in our home and, at his request, was transmitted by my mother to Tschaikowsky for examination. The Russian master found it of little interest and gave it but scant approbation, something which much displeased Debussy, at that time already exceedingly vain. He gave the score to someone else among my mother's intimates, whence from hand to hand it must have finally found its way to the Moscow market, where it was discovered so recently.

"These few particulars I have given may help to clear up some perplexities of Tschaikowsky's biographers and his musical followers. If you deem it of use to publish them, I have no objection to offer.

"Yours, etc.,
"M. Von Meck."

Some of the letters disclose more of the musician's foibles than he would have chosen to make public. As we are wont to do with those whose complete sympathy and understanding we reckon upon to discount our less estimable characteristics, Tschaikowsky admits to an inordinate share of self-love when he writes: "My Moscow friends do not understand why I refuse to make one of the musical deputation at the Paris Exhibition (of 1878). I fear the blows to my self-love to which I should be exposed at every moment. They do not understand that I should be smothered under the tremendous celebrity of Liszt, Verdi and others who will be among the delegation. . . . My dear friend, I have the reputation of modesty, but to you I must confess it. My modesty is nothing but a hidden, but very great, form of self-love. Among all living musicians there is not one before whom I would bow my head. While nature has endowed me with a large share of pride, she has not accorded me the art and capacity to present my merchandise in person. I am morbidly timid, possibly out of an excess of self-love. Not knowing how to anticipate my reputation and add to it through my own initiative, I prefer to wait till it comes to me. . . ."

In addition to innumerable personal details, the letters abound in particulars about other musicians and historical topics unpublished in the biographies of the lamented and grandly endowed Tschaikowsky.

Romance of the Bagpipes

By LILY STRICKLAND

WHEN one thinks of bagpipes, a picture of the beautiful Scottish Highlands is immediately conjured up in the mind's eye; and one sees the swaggering kiltie-clad Highlander stepping proudly forth as he plays a typical tune on his traditional instrument.

One thinks of the rugged mountains, the lovely lakes, the heather and gorse-clad moors; the sunshine and clouds and capricious varying of the skies in the hills. One sees the dancers, in kilts and tartans, with fluttering ribbons and light feet stepping gracefully to the stirring "pibroch." One hears the open-air music of the bagpipes that is so much a part of the traditional music of bonnie Scotland.

The Scottish piper is always popular; his coming announces a season of song and dance and merry-making, though a natural piper can adapt his music to any mood and his melodies may reflect the sombreness of Ben Lomand in a mist; the soughing of the wind in the trees; the tears of youth and old age; the sorrows of the hills. The music of the bagpipe can and does express the gamut of emotions, from the carefree dancing of children to the grim excitement of war-songs and the wail of death.

Ancient Tradition of Instruments

The traditional music of the bagpipe is ancient. "The piobaireachd's not a tune, you know," explained the young piper, "it's a kind of way of playing—very old music—very difficult notes."

"A sort of musical epic, a descriptive piece; each piper learned it from some other piper," explained a second one. In other words, it is individual and unique. The underlying drone of a bagpipe, in monotone, conveys a feeling of antiquity, of mournfulness, of human sorrow like the eternal undertone of pain that goes through life, no matter what melody is played above it. It is this peculiar quality in the bagpipe that has given it its individuality and characteristic atmosphere. The tonic note sustained throughout the song implies the continuous note of life in the cosmos.

There is no heart, which has a drop of Scottish blood, that does not thrill to the penetrating, nasal and ofttimes minor melodies of the bagpipes, inspiring them alternately with the world spirit of rhythmic joy and melancholy moods of wistfulness and nameless sadness. The power of the bagpipe is almost uncanny and this power is not based entirely upon the many traditions that surround the instrument or its part in history and legend; but upon some elusive quality of appeal to the emotions. Perhaps the antiquity of the bagpipe makes its influence so significant; its unchanging character and its capability of expressing so many moods in nature and life.

Scotia's Claims Refuted

But here one may disillusion many who think that the bagpipe originated in Scotland. It did not. In fact it is one of India's most ancient instruments, used commonly before Scotland was ever heard of; that is to say, for thousands of years. It is so old that its genesis is lost in the mists of gone centuries; but its known history dates back for ages and some of India's oldest literature contains many references to the *moshuq*, and its twin the *nagasara*.

The *nagasara*, although not shaped like the Scotch bagpipe, is similar in tone, only more powerful in depth. Its tone quality is such in strength that it naturally came to be used as an outdoor instrument. At a distance, preferably in the hills, the *nagasara* is delightful to hear, muted and mellowed and hauntingly lovely. This instrument and the *moshuq* were, together with the drums, considered the first outdoor instruments in India. Today these Indian bagpipes are used for weddings, durbars, funerals, festivals, martial ceremonies, and in fact any processional form.

In the hands of a clever player, the *nagasara*, although usually containing only seven or eight holes, is capable of producing semi and quarter tones dear to the heart of India in the use of chromatic passages and digression by way of embellishment to the theme. As a rule, a melody is in itself a short theme endlessly repeated; thus the player embroiders his theme with flowery and flowing passages and with his tongue manipulation on the reed mouthpiece and his fingering of the holes may produce weird effects upon his instrument.

The *nagasara* is at its best in Southern India and in common use among the musicians there.

The *moshuq* is the bagpipe of Northern India and it is a real bagpipe in appearance as well as tone. The bag itself is made of goat-skin and the holes in the pipe are sometimes stopped with wax so that the drone effect may be more pronounced. Besides the drone, the *moshuq* contains a "chanter" on which the melodies are played.

Some of the oldest instruments of India have a drone attached, and the *poongi*, or snake-charmer's gourd flute is the most unique. While it has no place in this essay, mention is made of it nevertheless because of its most distinctive quality is its drone as in a bagpipe. The underlying tonic drone or basis note is about the nearest approach one can get to harmony in real Indian music; with the exception of the "tuned-drums," struck in fifths or fourths, there is no harmony. But the drums and drones used in various instruments indigenous to India give a sense of harmony that is quite satisfying.

Picturesque Pipes of India

The most notable body of bagpipe players in India may be said to be the Goorkhas, who play in the military bands of native regiments. They are in their best in the Himalayas where one hears the sound of the bagpipe coming over the hills, nearer and nearer, where one is inevitably thrilled by the peculiar quality of the minor melodies that accompany the rhythmic feet of soldiers on the march. Bands composed entirely of bagpipes and drums are common among native troops and these instruments naturally seem adapted to the people themselves. Indians make excellent bagpipe players and drum-players; in fact, they are masters in their arts. There seems to be an affinity between the souls of the players and the "souls" of the instruments, and it is very evident that they are *en rapport*.

The bagpipe belongs to the hills, to the outdoors, to the changing moods of nature; out of place in a room or a constricted place of any sort, it requires spaciousness for its best expression. Even on the plains of Bengal, spacious enough as far as that is concerned, the bagpipes are not at home. One

(*Continued on page* 19)

IN NEXT WEEK'S ISSUE

"RITORNELLANDO": A FOREIGN FANTASY
By LOU SINGANDO
PART I

Boston Symphony Premiers Novel Suite from Berg's Lulu

Koussevitzky's Presentation of Excerpts from Schönberg Disciple's Latest Work Reveals Masterly Treatment of Original Theme—Chaliapin Heard with Orchestra—Bach and Handel Celebrated in Week's Schedule

BOSTON.—The first American performances of the suite out of Alban Berg's opera, Lulu, were given by the Boston Symphony Orchestra under the direction of Serge Koussevitzky on March 22 and 23. Although the presentations were naturally not marked by the degree and quality of excitement which attended the Berlin première last December, interest locally ran high because an important composition from a composer working in the twelve tone system has been represented only once previously on the Boston Symphony programs—the Five Orchestral Pieces of Schönberg, under Karl Muck in 1914. When Schönberg himself conducted a program of his own compositions last season, he confined himself, rather strangely, to Verklärte Nacht and Pelleas und Melisande, in his romantic vein, and the familiar Bach transcription. The only other exception that might be mentioned was Webern's Five Pieces for Orchestra, played here in 1926.

Boston audiences are by no means eager to applaud the latest effusions of modernist composers, in spite of the long and ardent missionary efforts of Dr. Koussevitzky in this field. But there was enough applause on the occasion of the two performances of Berg's music to indicate that an appreciable fraction of the audience really enjoyed it. The present writer, who had as little direct acquaintance with this kind of music as most of the audience, found Berg's suite surprisingly digestible; while the quality of the musical speech was clearly that of a master. If the twelve tone system leads to such beautiful expressiveness as the Song of Lulu (the third movement) and the moving pathos of the finale, by all means let us hear more of the creations of Berg and his associates.

MASTERLY EVOCATION OF MOODS

One does not, indeed, willingly dismiss this music in a brief space. The pathos of the last movement would have been unbearable, for example, but for an accompanying quality of restraint and serenity. The elaborate coloratura of the Song of Lulu is exactly what was needed to give Lulu's impassioned defense additional expressiveness. This might not have been quite so clear had the aria not been sung by Olga Averino at the Boston performances, with such remarkable accuracy, emotional intensity and vocal art. So, too, the mysterious excitement of the *ostinato* (second movement) and the ingenious character of the variations (fourth movement) made their mark. The opening rondo, which was the longest, was also the most difficult to comprehend. But there is little doubt that increased familiarity with Berg's methods will yield for the listener, here too, increasing enjoyment and understanding.

Boston and, in a manner of speaking, America are in debt to Dr. Koussevitzky for the painstaking and sympathetic performances which he directed. It is almost needless to say that the music would have been unintelligible but for the clarity of exposition of the orchestra under his baton. With American premières of two such important works as Stravinsky's Persephone and this suite of Berg, Boston may, indeed, lay claim to being a considerable capital of music.

CHALIAPIN AIDS PENSION FUND

Earlier in the week, on March 17, the Boston Orchestra and Koussevitzky played a program for the Pension Fund, with Feodor Chaliapin as soloist in an air from Moussorgsky's Boris Godounoff and Kontchak's Aria from Borodin's Prince Igor, as well as in a group of songs to the piano accompaniments of Ivan Basilevsky. Naturally the proceedings throughout were dominated by Chaliapin, whose magnificent art and presence continue to belie the passing years. The program began with the Romeo and Juliet fantasy of Tschaikowsky and ended with Wagner's Tannhäuser Overture.

BACH AND THE ORCHESTRAS

The concert of the New England Conservatory Orchestra led by Wallace Goodrich on March 21, marked the current Bach anniversary with the inclusion of three of the master's works: The D major suite, No. 3, for orchestra, the chorale-prelude, O Mensch, bewein dein Sünde gross, transcribed by A. Walter Kramer for string orchestra, and the D minor concerto for two violins. The violin soloists were Harrison Keller and Paul Fedorovsky of the faculty. The second half of the program was devoted to Brahms' F major symphony.

Both Handel and Bach were represented on the program which the Harvard University Orchestra, led by Malcolm H. Holmes, gave before a large and responsive audience at Paine Hall, Harvard, on March 20. Ralph L. Kirkpatrick played in musicianly and ingratiating style the harpsichord solo parts of the Bach concertos in E major and F minor. The program began with Handel's Fireworks Music and included Beethoven's Musik zu einem Ritterballet, Three Roumanian Folk Dances by Bartok, and the first performance of a French suite by D. J. Holden, student at Harvard, tympani player in the orchestra. By the evidence of this composition this young man is learning his craft well.

OTHER CONCERTS

The Chardon String Quartet played an excellent and unusual program at Brattle Hall on March 21—the sixth in their series of seven for the year. The concert was the occasion of the first performance of a new quartet by Walter Piston. The first movement begins with a long slow section in which the various instruments are brought in one after another in most effective and arresting fashion—so effective, indeed, that the main body of the movement, in fast time, on first hearing falls somewhat flat. Then follows an admirably developed slow movement; and finally a fast movement of infectious gaiety, exuberance and generally high spirits. The composer was present for the performance, which seemed in the vein. The Chardons also played, to excellent effect, a quartet by Honegger and the powerful quartet, op. 34, of Ernst Toch.

Geri Dorsey, soprano, sang at Jordan Hall on March 19, when she presented a program that began with old airs in Italian, French and English; proceeded to a pair of Lieder by each of Schumann, Brahms and Wolf; and ended with more recent compositions by French, English and American writers. Coenraad v. Bos was the admirable accompanist.

Ethel Luening, soprano, and Otto Luening, flutist, assisted by Gregory Tucker, pianist, gave a delightful concert at the Women's Republican Club on March 20. The program included arias by Bach and Handel with flute obbligato, the Bach E flat flute sonata, and songs by Brahms, O. Luening, Johann Strauss and a Swedish folksong. Both Mr. and Mrs. Luening are artists of high calibre and the audience greeted them enthusiastically. Mr. Luening's song is an excellent bit of composition.

Recent concerts at the Longy School were given on March 12 by Helene Diedrichs, pianist, who played compositions by the three B's; and on March 19 by Barbara Greenough, soprano, who sang numbers by Lully, Mozart, Brahms, Strauss, Pizzetti, Poulenc, Falla and Schubert. M. S.

St. Louis Symphony Orchestra Closes Season Triumphantly

Beethoven's Ninth Performed with New Chorus Making Bow—Golschmann Re-engaged for Next Year—Piatigorsky and Deering Are Welcomed Soloists

ST. LOUIS, MO.—Three magnificent performances of Beethoven's ninth symphony brought to a close the most brilliant and successful season in the fifty-five years' history of the St. Louis Symphony Orchestra. It was a personal triumph for Conductor Golschmann and also a triumph for the players, who through devotion to their leader have become highly sensitized integral parts of what is now a fine playing unit. The newly formed symphony chorus of 200 voices made its initial appearance in the Ode to Joy and by its excellence of tone quality, precision and expression, proved one of the big surprises of the season. The assisting quartet was comprised of Jeannette Vreeland, soprano; Mrs. Raymond Havens, contralto; Robert Betts, tenor; Chase Baromeo, baritone. The fine work of these experienced singers contributed admirably to the performance.

Mr. Golschmann's conception of the ninth deserves highest commendation. It moved in spirited fashion, with the tempos in the second and fourth movements especially maintaining a pace that never allowed the music to sag, as is so often the case, with the result that the general effect was one of brilliance and sustained interest. The overture from the third suite and the C minor Passacaglia of Bach, the latter in the Respighi arrangement, completed the program.

DEERING IN BRAHMS CONCERTO

The first of the two preceding concerts introduced Henri Deering, pianist, as assisting artist, playing the Brahms D minor concerto. It was an impressive interpretation—one revealing the serious musician who knows and feels his subject and projects it with a fine intellectual grasp and in deference to its serious musical aspects. Mr. Golschmann's program contained the Roussel suite in F; a first local performance of Darius Milhaud's Souvenirs of Brazil, and three parts of the Albeniz Iberia Suite, as orchestrated by Arbos. This fine combination of the old and the new provided a program of interesting contrast which was played to perfection.

PIATIGORSKY APPLAUDED

Gregor Piatigorsky made his first appearance with the orchestra in an exquisite interpretation of the Haydn concerto for cello and orchestra, setting a goal which but few cellists of our time can reach. His tonal colors, carefully moulded phrases and colorful shadings were artistic marvels, and his technic, flawless. His success was instantaneous and the enthusiasm that followed brought forth a double encore. The orchestra was heard in the Handel Concerto Grosso in G minor; a first Amerian performane of Tibor Harsanyi's divertissement, The Joy of Living; Debussy's Faun, and the polka and fugue from Weinberger's Schwanda. This was another happy combination of varied music with which Mr. Golschmann is so successful. It has brilliance, diversity and true musical worth and was insistently applauded by the delighted patrons.

Following the last concert, a repetition of the Beethoven ninth on Sunday afternoon, the orchestra spent three days recording. The works to be released in the near future are the Beethoven seventh symphony, the Haydn E flat symphony and the Tansman Triptique.

RECITAL BY POLDI MILDNER

Poldi Mildner was introduced to St. Louis by the Civic Music League in a recital of major dimensions. A Bach-Busoni prelude and fugue, a Haydn sonata and the Schumann Carnaval preceded a group ending with the Brahms Paganini variations, after which Miss Mildner added numerous encores.

SYMPHONIC PLANS

Announcement has been made of the plans for the symphony season of 1935-36. Vladimir Golschmann has been reëngaged as conductor and the entire orchestra personnel as it now stands will be retained. There will be the usual eighteen pairs of symphony concerts and the usual student series. A more extensive tour is also being negotiated. The assisting artists are to be Fritz Kreisler, Serge Rachmaninoff, Josef Hofmann, Lawrence Tibbett, Raya Garbousova, Robert Casadesus, Rudolph Ganz, Walter Gieseking, Scipione Guidi, Nathan Milstein, Max Steindel and Helen Traubel. O. C.

Ossip Gabrilowitsch Ill

Ossip Gabrilowitsch, pianist and conductor of the Detroit Symphony Orchestra, was reported on March 26 to be in the Henry Ford Hospital in Detroit, undergoing treatment for what was described as "acute intestinal complications." He has been forced to cancel several concert engagements.

HENRI DEERING
is appearing with the Harrisburg (Pa.) Symphony Orchestra, George Raudenbush, conductor, on April 2. The pianist is to be heard in the Rachmaninoff C minor concerto.

Dobrowen Fêted in San Francisco

Conductor Has Tributes at Farewell Concert—Ruth Slenczynski Applauded in Recital

SAN FRANCISCO, Cal.—In a concert arranged by a group of his friends to pay him tribute prior to his departure for Europe where he will fulfill engagements as guest conductor with leading orchestras, Issay Dobrowen, conductor of the San Francisco Symphony Orchestra, appeared both as solo pianist and ensemble player. This concert, which attracted a huge audience, took place at the Veterans' Auditorium. With the coöperation of John Pennington, violinist and Horace Britt, cellist, Dobrowen was heard in Beethoven's trio in C minor, op. 1, No. 3 and Schubert's trio in B flat major, op. 99. In their trio work the three rose beyond the rut of artistic technical skill. Mozart's Serenade, Rameau's Menuet in E minor, his own Hebrew Melody and Elegie, and Rimsky-Korsakoff's Fairy Tales were Mr. Dobrowen's choice of solo numbers. Each was played with beauty of tone, technical dexterity, expressive effectiveness and distinguished musicianship.

In a short address, Bruce Porter, spokesman for the committee in charge of the concert, thanked Mr. Dobrowen for his having enriched the lives of thousands of San Franciscans through his artistic achievements.

RUTH SLENCZYNSKI IN RECITAL

Little Ruth Slenczynski, ten-year old pianist, returned to San Francisco and in the Opera House presented a program. Its magnitude, however, held no terror for this phenomenal youngster who went about her job playing compositions by Bach, Beethoven, Mendelssohn, Schumann, Schubert and Chopin like a veteran. Ruth is an adorable child and her talent is positively amazing. While she gave a brilliant account of herself upon this occasion, this writer cannot truthfully report (as much as she would like to do so) as having noted any particular technical or interpretative advancement in her playing since she last heard her a little more than a year ago. Such taxing and profound works as Beethoven's thirty-two variations in C minor and Chopin's sonata op. 35 in B flat minor are at the present time far beyond Ruth's capacity to grasp. If those who are guiding her pianistically are wise they will refrain from having Ruth play such exacting compositions until such a time when her technical, intellectual and emotional powers are more fully matured. Ruth appeared in San Francisco under the management of Wilfrid L. Davis. C. H. A.

Lilias Mackinnon Making Fourth American Tour

Lillias Mackinnon is making her fourth American tour both in the capacity of pianist and lecturer. She has given two courses of lectures at Mills College and elsewhere in California, and special lectures for young people entitled Memory for Music and Other Things.

Miss Mackinnon has also been giving recitals of modern Russian music both in the States and in Canada.

Kreisler Hoax Discussed In London Musical Times

Shostakovitch Writes New Work for Heifetz—Beggar's Opera Makes Reappearance—Orchestral and Other Concerts

LONDON.—A violin virtuoso of rank heard within the week was Cecilia Hansen, Russian despite her name and Nordic appearance. She gave a clean, glistening performance of Bach's C major sonata, Corelli's La Folia and among other hyphenates the Vivaldi-Kreisler concerto. Now that these masterpieces of mimicry have been unmasked, how is a violinist to announce them—if he feels he must still play them? "Concerto à la Vivaldi" is what one critic suggests; "Kreisler (with abject apologies to Vivaldi)" is another, since in the absence of legal heirs to the composers nothing can be done about royalties. The rumor that F. K.'s income from this source is to go to a certain monastery, causes smiles.

By the way, critics here have been exercising their famous English "reserve" about the Kreisler hoax. Some of them were shocked into silence, but the remark of the editor of the Musical Times probably reflects the considered opinion of the fraternity. "Kreisler's explanation," he writes, "is a little on the thin side. Famous violinists, even in their youth, are not disinclined to use their interpretative gifts as a means of making their compositions known. If, however, they are diffident, they may be expected to remember that 'expediency' and 'tact' matter less than (shall we say?) accuracy of statement. And after all, there is nothing to prevent them from using a *nome de guerre.*"

YOUNG PIANISTS HAVE THE FIELD

There is a lull in pianistic activity just now, though several giants—Rachmaninoff, Rosenthal, and others—are in the offing. Meanwhile, among the young, Paul Snyder reaffirmed the good if not unequivocal impression he made a fortnight ago, this time playing Haydn, Beethoven, Liszt and Brahms; Cyril Smith (English) qualified as among the most gifted of his kind by playing Brahms' Paganini Variations in brilliant fashion, and Anahit Nahapiet, Armenian, proved that Chopin has penetrated to Asia Minor.

Jascha Heifetz, appearing as soloist with the Royal Philharmonic Society, Sir Thomas Beecham, conductor, was the major attraction of London's musical week. The combination drew a virtually full house—a rather rare occasion at symphony concerts this season—and the enthusiasm of the crowd after the concerto showed what most of them had come for.

Heifetz, once the conquering youth, has become the serious young man. He chose the Beethoven concerto, thus tying in beautifully with Sir Thomas' own exploration tour through Beethoven, which is the feature of his present season. It was not altogether a happy occasion, for the opening movement was too fast and no community of feeling seemed to be established until the end, after Heifetz had dazzled the fiddle-fans with that incongruous Auer cadenza. But in musical London Beecham is king, and the king can do no wrong. The snappy finale redeemed much, and the audience was wildly vociferous. They will justifiably stampede to Heifetz' recital in a few days' time.

In an interview (which may not be news in America) Heifetz revealed that Shostakovitch, the composer of Lady Macbeth of Mtsensk, is writing a work (concerto ?) for him; also that he has decided to study Prokofieff's concerto and new pieces by Castelnuovo-Tedesco, Joseph Achron and Roy Harris. The modernists, it seems, have captured a new ally—just when critical obituaries on their music were becoming fashionable.

CHAMBER MUSIC TO THE FORE

Aside from the Philharmonic concert already mentioned, at which Beecham gave a duly romantic reading of Wagner's Faust overture and Schumann's Rhenish Symphony, and a Sunday concert which he devoted to his demi-god Delius, the accent has been on chamber music rather than orchestral.

The latest Courtauld-Sargent concert was of that variety, too, with the Brosa String Quartet joining four excellent wind-players in a fair performance of the Schubert octet and, with Dr. Malcolm Sargent as pianist, playing the César Franck quintet. Dorothy Silk, noted as a Bach singer, was the soloist in two arias from Bach cantatas, with Léon Goossens playing a soulful oboe obbligato.

The Léner Quartet, now on a tour of this country, played the three Rasoumoffsky Quartets of Beethoven to a large popular-price audience at the Queens Hall, displaying that perfection of ensemble for which they are noted; and the Busch Quartet started their fourth annual series with a Brahms-Schubert-Beethoven program, getting—and earning—an ovation at the end.

The fashion of playing quartets from memory, started by the Kolisch String Quartet, is evidently spreading. Four youthful girl players, appearing as the MacNaghten Quartet, played not only Haydn, Brahms (A minor) and Purcell (two four-part fantasias) to an astonished and delighted audience without their music, but also a brand-new quartet by a young feminine composer, Elizabeth Maconchy. The quartet is definitely modern in texture, and both composer and players aroused considerable critical attention and respect.

Finally there was Lionel Tertis, who brought forth his hefty viola to play three sonatas with Mrs. Gordon Woodhouse, harpsichordist, two of them being genuine (truly) Padre Martinis and very lovely, indeed.

THREE SINGERS

Marie Basca, who made an auspicious début here last year, sang a program of Brahms, Wolf and Russian songs, with an appendix of Japanese and Spanish folksongs, which even her superior artistry could not save from appearing artificial in a concert room. But as her expressive powers are at least as remarkable as her linguistic accomplishments one looks forward with pleasure to more Lieder singing by her, to Ivor Newton's excellent accompaniments.

Two baritones, one American and one English, close this concert chronicle. The American, David Blair McClosky, a newcomer here, included Wolf's Prometheus among his ambitious program and made an excellent impression, though his American group got no bouquets from the critics. Robert Maitland, familiar to many Americans, exercised his superior intelligence on Bach, Schubert, Brahms and contemporary Englishmen, who fared hardly better than their American colleagues, and didn't deserve to.

BEGGAR'S OPERA COMES BACK

The Beggar's Opera, by the eighteenth century's "Mr. Gay" in the now almost "classical" adapted version by the late Sir Nigel Playfair and Frederic Austin, is having a run at the Criterion Theatre. Frederic Austin, responsible for the new tunes and the resettings of the old, who also sang Peachum at the Lyric Theatre, Hammersmith, in the original revival, now sits in the pit, conducting. The cast is partly different, but good, the decorations and scenery the same engaging Lovat Fraser stuff, and the personages say "obleeged" and "zounds" in the approved eighteenth century manner. Joan Collier's Polly and Isabel Jeans' Lucy are as fetching as ever, and that Charles Mayhew as Macheath could be "as happy with either were t'other away" was not to be doubted. One only hopes that Kurt Weill, whose modern German version was broadcast here the other day, was still here to hear the show and learn a lesson. But I feel sure he was not.

CÉSAR SAERCHINGER.

LEON CARSON

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Lehmann Applauded in Omaha Recital

Soprano Presented by Tuesday Musical Club—Opera in English Performed by Local Forces —Maia Bang Lectures on Violin Pedagogy

OMAHA, NEB.—Lotte Lehmann appeared here in recital at the Joslyn Memorial, presented by the Tuesday Musical Club. Lieder by Schubert, Brahms and Schumann held places of honor on the program and these were alternated with shorter groups sung in English, to which were added numerous extra numbers as encores. Mme. Lehmann's portrayals were throughout vivid, colorful, highly imaginative and individual; beautifully done from the vocal standpoint and masterly in the matter of interpretation. Artistic and satisfying also were the piano accompaniments of Erno Balogh, who assisted.

BOCCACCIO SUNG IN ENGLISH

The latest offering of the Association for Opera in English, this time in collaboration with the music department of the South High School, was von Suppe's Boccaccio, presented last month in the Central High School Auditorium, under the direction of Thea Moeller-Herms and sponsored by Mabel Shipherd, head of the music department at South High School. Well staged and colorfully costumed, sung with skill by principals and chorus and acted with plenty of life and vigor, the opera scored heavily and drew rounds of hearty applause. The principals, too numerous for individual mention, were headed by Robert Herring, whose excellent singing in the part of Boccaccio was well matched by his notably capable acting, and Margaret Arthur, who made much of the rôle of Fiametta. The performance was directed by James Douglass in expert and musicianly style.

MAIA BANG APPEARS

Maia Bang, violinist, educator, author and lecturer, visited this city on March 18, lecturing twice before interested groups of violinists and violin students. Mme. Bang made a strong impression because of her erudition, enthusiam and resourcefulness.

Those appearing in musical performances at the Joslyn Memorial of late were Esther Leaf, Louise Zabriskie and Martin Bush, organists; Helen McAneney and Jack Gatrost, pianists; Charlotte Byars and Irene O'Hara, sopranos; Henry Cox, James Peterson and Helen Williams, violinists; Carl L. Schaefer, tenor; and a vocal quartet composed of Betty Howley, Alfred Thompson, Dorothy Dick and Ben Vosik. J. P. D.

Filip Lazar, Composer, Arrives for American Visit

Filip Lazar, composer, conductor and pianist of Paris, arrived in America recently to appear with the Boston Symphony Orchestra, as well as with Pro Musica in Detroit. Under Serge Koussevitzky's direction he was soloist in the first performance in America of his third piano concerto. In Detroit he was heard in several of his own piano and chamber music works.

(Photo by Lipnitzki, Paris.)

FILIP LAZAR

Mr. Lazar's compositions have been performed many times in various parts of Europe and America by Koussevitzky, Goossens, Reiner, Golschmann, Kindler, Sokoloff, Stokowski, Monteux, Straram, Defauw, Schuricht, Scherchen, Piatigorsky, Iturbi, Beveridge Webster, Arthur Rubinstein, Marguerite Long, Albert Wolff and Joseph Szigeti. Mr. Lazar's creative work includes compositions for orchestra, piano, violin, voice, double-bass and cello; a trio for oboe, clarinet and bassoon; six melodies for voice and small orchestra, and a concerto for percussion and twelve instruments.

At the present time Mr. Lazar is at work upon his fifth concerto for piano and orchestra, a ballet, and twelve melodies with René Chalupt.

The composer's stay in America this season is a brief one, but he is to return for a more comprehensive tour under the management of Bernard Laberge during 1935-36. One of his engagements is at the Hollywood Bowl under the direction of Iturbi, when he will be soloist in his third piano concerto.

Nelson Eddy

TOWN HALL RECITAL
NEW YORK
MARCH 17, 1935

●

"NAUGHTY MARIETTA"
PREMIÈRE
MARCH 23, 1935

MUSIC AND MOTION PICTURE CRITICS UNANIMOUS

TIMES

MR. EDDY'S ART at this recital embraced all the requirements of beautiful singing, not only as to voice and production, but style, diction, and the ability to create and sustain a mood.

MR. EDDY'S DISTINGUISHED baritone immediately insured him a spotlight on the screen. A modestly masculine style of acting that makes him additionally attractive.

HERALD TRIBUNE

NELSON EDDY'S song recital in Town Hall yesterday provided material for considerable rejoicing on the part of the reviewer.

TRIUMPH by Nelson Eddy. Brilliant baritone voice. Thoroughly masculine, engaging, good looking. Predict an impressive career in the singing cinema.

AMERICAN

SEALED anew his right to fame and fat fees. Intelligently planned and expertly delivered, Eddy's offerings impressed and enthused through beauty of tone, eloquence of mood, and finish in diction and phrasing.

FOR IN Nelson Eddy the screen has found a thrilling thrush, possessed not only of rare vocal tone, but of personality, trouping talent, and form and features cast in the heroic mold.

SUN

PRAISE is due Mr. Eddy for much of his singing. His fine powerful voice, of extended range, he used with fluency, although he was not always averse to the popular appeal made by certain vocal effects.

THIS TIME it seems that those advance enthusiasms were justified. Nelson Eddy is a find for the movies. Part well suited to his acting ability and magnificent voice.

POST

ONE of the loveliest voices on the concert stage. An honest voice, remarkable for its range, smoothness, and power.

AN ACTING presence in addition to a rich and pleasing voice.

EAGLE

SINGER of rare potentialities. He has a magnificently, evenly graded vocal organ and knows how to use it effectively. He has emotional flexibility and personal charm.

COMBINES with his resonant baritone voice a pleasing personality and an effortless style of acting which indicates for him a bright future on the screen.

WORLD-TELEGRAM

BESIDES disclosing a voice of warm, rich quality, good range, Mr. Eddy—perhaps the movies had something to do with it—showed himself to be a good mime.

BRILLIANT baritone voice, handsome presence and natural manner. Has a way about him which with his singing ability should make him one of the cinema's outstanding favorites.

ED SULLIVAN: NEW YORK DAILY NEWS

It's terrific. Jeanette MacDonald and Nelson Eddy are the new team sensation of the industry. Their duet of "Sweet Mystery of Life" is the grandest thing ever recorded!

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THEODORE PAXSON AT THE PIANO

NEW YORK CONCERTS

MARCH 18

Emma Otero A voice of singular charm, rich in timbre, peculiarly suited to the rapid articulation which is demanded in songs of Latin America and Spain, and only possible in the language of those countries—such is the medium of Emma Otero as revealed in her recital at Town Hall. Her program opened with the Care compagne aria from Bellini's La Sonnambula. There followed selections of Bach, Schubert, Schumann and Franz, the Mad Scene from Thomas' Hamlet and two groups of Spanish songs, which were so heartily applauded that numerous repetitions were necessary. Much of Miss Otero's success was also due to her captivating personality and the ingratiating manner in which she held her audience *en rapport*. Frank La Forge was at the piano and, as usual, played all the accompaniments from memory in his inimitable style. The hall was well filled.

MARCH 19

Mischa Levitzki and Musical Art Quartet Appearing in the final concert of their New York Series (the event having been postponed from December), the Musical Art Quartet members were assisted by Mischa Levitzki in a Town Hall appearance. The program listed Haydn's quartet in D minor, op. 76, No. 2, Stravinsky's Concertino, and the Brahms quintet in F minor, op. 34. Mr. Levitzki was a superb and technically brilliant participant in the last-named work, which in many ways constituted the high point of the concert. Rich string tone and expressive interpretation by the quartet were complemented by a stirring reading of the piano score in a delightful account of the imaginative composition.

Amelia Braddock This mezzo-soprano was the attraction at Steinway Hall, presenting an interesting, well arranged and difficult program. Her varied numbers included songs in Italian, German, French and English. In the opening group were the recitative and aria, Lascia ch'io pianga, from Handel's Rinaldo, and Paisiello's Chi vuol la zingarella. Lassen's Vorsatz, in the second group, and Holmes' Noël d'Irlande in the third, were well received and could have been repeated. Tschaikowsky, Schumann, Hahn, Fauré, Lemaire, and a folk-song, also were represented in these groups. Miss Braddock devoted her final offerings to songs in English by Elgar, Kennedy-Fraser, Hageman and La Forge. As an encore she sang Nevin's Little Boy Blue.

Miss Braddock showed conscientious study of the music presented, good diction in the foreign languages, and some of the songs were expressively sung. The quality of her lower register is especially good. Isiah Seligman played the accompaniments with sympathy as well as skill.

MARCH 20

Oratorio Society of New York Bach's Mass in B minor had its ninth complete performance by the Oratorio Society of New York on the eve of the composer's 250th birth anniversary. The performance was again under the society's conductor, Albert Stoessel, and attracted a capacity audience to Carnegie Hall. The solo quartet included Helen Jepson, soprano, Rose Bampton, contralto, and Frederick Jagel, tenor, all of the Metropolitan Opera, and Frederic Baer, baritone. An orchestra of sixty had as soloists Charles Lichter, concertmaster, Frederick Wilkins, flute, Stephen Pecha and Carlos Mullinex, oboes, Bruno Jaenicke, horn, Alfred M. Greenfield, piano, and Hugh Porter, organ.

There was intense interest in the event, attended by a distinguished gathering including many younger Bach enthusiasts, and in view of the anniversary a more than customary air of consecration to the task on the part of the participants. Mr. Stoessel's reading of the stupendous work is a familiar one; it has grown and matured during his association with the chorus under his direction. It has sturdy merits, a surety of rhythmic and structural sense that must be reassuring to the performers. Moreover, the choir's singing of the superb Qui tollis, Et incarnatus, and Sanctus contained many moments of supremely lovely expression.

The soloists, for the most part, distinguished themselves by musicianship and worthy equipment. Miss Jepson accomplished the transition from opera with no little skill. Her performances were accurate and tonally most pleasing in the duets assigned to the soprano. Miss Bampton's reading of the contralto solos had been heard before this season in New York with the Philadelphia Orchestra and Westminster Choir. Superb in their opulent vocal coloring in Agnus Dei and Qui Sedes and unerring in vocal style in such taxing airs as the ornate Laudamus Te, this singer's contributions were the high point of the evening. Mr. Jagel's fine and sonorous tenor voice was used with brilliance in the Benedictus and in the various concerted numbers. A versatile artist with much experience in the oratorio field, Mr. Baer dealt with discretion and stylistic knowledge with the taxing bass solos. Especial mention should be made of the *obbligati* played by Mr. Lichter to Laudamus Te and Benedictus, while the piano and organ playing of Mr. Greenfield and Mr. Porter added an important bit to the tonal background. There was a long ovation at the close of the performance, with several recalls for Mr. Stoessel and acclaim for the soloists.

MARCH 21

Philharmonic Orchestra At the Thursday and Friday regular concerts of the Philharmonic Orchestra, the Carnegie Hall audience welcomed Werner Janssen's return as conductor.

He presented an unusual program with the American première of concerto for string quartet and orchestra, by Handel-Schönberg, Handel's Occasional Oratorio, and Beethoven's second symphony.

As at his previous appearances, Janssen amply demonstrated his deep musical gifts, interpretative variety, and skill in obtaining fine technical response from his players. He was particularly fortunate in the serene classical atmosphere with which he imbued his readings of Handel and Beethoven.

Schönberg's work is based on Handel's Concerto Grosso, op. 6, No. 7, and the modernistic composer says that he made a "free transformation" of the old score, retouched it boldly in harmony and text, added music of his own, and also sought to supply the string quartet (Handel calls his solo groups the "concertino") with "new technical problems."

What the listeners heard was some Handel and more Schönberg, with amplified orchestration, chord combinations and rhythmic intricacies of today, and the introduction of such instruments as the glockenspiel, harp, xylophone, triangle, drums, etc.

The effect of the whole was pleasant in the passages that most nearly resembled the Handel original, and not particularly edifying in those which departed from that content and spirit. One was bound to wonder why Schönberg felt the need of "transforming" Handel, and not merely transcribing or arranging him. It cannot be said that the audience warmed to the novelty, although they obviously directed applause at the leader and orchestra for their virtuoso handling of the exceedingly difficult composition. The admirable quartet consisted of Messrs. Piastro, Lichstein, Vieland, and Dinger.

MARCH 22

Paris Instrumental Quintet Returning for a second American visit, the Paris Instrumental Quintet, which made its New York début last season, gave a concert of rare and delightfully played old and modern music at Town Hall. The ensemble (comprising René Le Roy, flute, René Bas, violin, Pierre Jamet, harp, Pierre Grout, violin, and Roger Boulmé, cello) offered playing of suave finish and typically Gallic *ésprit* and charm. The program included a sonata by Alessandro Scarlatti and Guillemain's Conversation Galante et Amusante, two examples of older music for flute and strings, of polished grace if not particularly vital to listeners today; the Serenade, op. 30, of Roussel, a talented and atmospheric composition, d'Indy's suite, op. 91, written for the present performers, a work of definite originality and mastery, and a trio by Jean Cras for strings, which had attractive eastern coloring in its immaculately contrived pages. The audience was warmly appreciative of the tonal beauty and technical mastery of the players' work and rewarded them with prolonged applause.

MARCH 23

National Orchestral Association The fifth concert of the special series in the development of the piano concerto from Bach to the present time, in which Ossip Gabrilowitsch appeared as soloist with the National Orchestral Association forces under Leon Barzin, occurred at Town Hall on Saturday afternoon before an audience of capacity proportions.

The program listed the Variations Symphoniques (César Franck), the Tschaikowsky B flat minor concerto, Richard Strauss' Burlesque in D minor and the Rachmaninoff concerto in C minor. With beauty of tone and splendid dynamic balance between orchestra and soloist, these four monumental works were published with an artistic finesse that beggars description. Mr. Gabrilowitsch not only played magnificently and Mr. Barzin conducted brilliantly, but the lads and lassies of the young symphonic ensemble performed with high merit.

Of the music performed the Strauss Burlesque was the most invigorating, probably because it is played less frequently. Although older in years than the Rachmaninoff work, it seemed to be harmonically more modern. All the compositions were received with tremendous enthusiasm by the listeners.

WINIFRED CHRISTIE

was presented by the New England Conservatory of Music in a recital at Jordan Hall, Boston, on February 13. Mme. Christie, assisted by George Stewart McManus and a string orchestra conducted by Wallace Goodrich, director of the New England Conservatory, featured the Moor Double Keyboard Piano in music of Bach, Chopin, Godowsky, Goossens, Ravel and Griffes. On February 19 Mme. Christie gave a program on the Moor Double Keyboard Piano at Bowdoin College, Brunswick, Me.

Felix Salmond Master of the cello and master musician, Felix Salmond made one feel at his Town Hall (evening) recital that he should be forcibly restrained from pedagogic activities and compelled to devote all his time to public playing.

Finer cello art has not been heard in New York than Salmond offered on this occasion. His musicianship, deep and distinguished, was the dominant quality of his performances, with equally outstanding eminence in fullness and beauty of tone and expert ease in the manipulation of fingers and bow.

Superb proportioning, clarity, and elevated feeling marked the Bach G major suite (for cello alone), and the Brahms F major sonata sang its soulful song irresistibly in the eloquent interpretation of Salmond, aided splendidly at the piano by Boris Goldowsky.

Rich fancy and sentiment were in the voicing of lesser scope Saminsky, Bridge, Veracini, J. Salmon (Sicilienne) Beethoven's Variations on a Magic Flute theme by Mozart, Godowsky's Largo lamentoso, and Saint-Saëns Allegro Appassionata, all ably accompanied by Ralph Angell.

Many celebrated musicians were in the audience and joined in the vociferous applause.

MARCH 24

Frank Sheridan Remarkably gifted and already proved decisively on the concert stage, Frank Sheridan gave a Town Hall matinee recital at which he was heard in an imposing program consisting of Beethoven's sonata, op. 81a, A flat; variations, Handel-Brahms; fantasia, C major, Schumann; and Moussorgsky's Pictures at an Exhibition.

In serious and illuminative musicianship, Sheridan shines as strikingly as in his facile handling of technic and his voluminous, finely-modulated tone. He subordinates virtuosity to interpretation, but nevertheless in parts of the Brahms and Schumann works, the young pianist gave evidence that in sheer

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Of particularly fresh outlook was his Beethoven. The last movement of the Schumann masterpiece "sang" cajolingly. The Moussorgsky miniatures had infinite variety in shading and characterization.

His auditors gave every indication of their eager pleasure and recalled and encored Sheridan with insistent frequency.

Philharmonic Orchestra In spite of some repetitions from the preceding two concerts of the Philharmonic Orchestra—Beethoven's second symphony and Schumann's Overture, Scherzo, and Finale—Werner Janssen nevertheless gave the Sunday afternoon concert at Carnegie Hall an element of novelty by adding the Sinfonie from Bach's cantata (Geist und Seele) and the première of a new work by Samuel Barber (Curtis Institute of Music Graduate), American composer born 1910 in West Chester, Pa.

The latter work bears the title, Music for a Scene from Shelley, and proved to be a well made, sincere and atmospherically attractive piece of writing, with melodious basis and refined use of orchestral means. Barber did not join his creation haphazardly to that of Shelley, but rather followed the poet's own suggestion, where he indicates the appropriateness of incidental music in the second act (fifth scene) of his drama, Prometheus Unbound. The Barber opus had a distinct success and the composer bowed his thanks from the platform.

Janssen gave devoted reading to the American example, was sensitively serene in the Bach excerpt, and made a joy of the Beethoven symphony, done with a subtle simplicity utterly delightful. He scored a rousing triumph and was recalled half a dozen times.

There will be more Janssen appearances with the Philharmonic after the end of the current Brahms Cycle being conducted by Toscanini.

Dalies Frantz The second New York recital of the season by Dalies Frantz, young American pianist who has won an enviable following in his solo and orchestral appearances in recent years, was given at Town Hall last Sunday evening. A serious musician and a performer of no little technical brilliance and authority of style, Mr. Franz had chosen a program of major proportions, constituting a test even for a more mature artist. He began with the sonatine in C major of Mozart, played with brilliant tonal quality and crisp control of legato, expert phrasing and sense of detail. Busoni's arrangement of Bach's chorale, In Dir ist Freude, and the Chromatic Fantasy and Fugue provided a delightful example of rhythmic mastery, skilled control of a sizeable tone, and scholarly working out of the contrapuntal problems of these works. In the Franck prelude, chorale and fugue, the orchestral style of playing was marked by variety of expression and sense of color that captured successfully the introspective ardor of the composer's individual idiom. The final group of Brahms, listed the intermezzi in E flat minor and E major, and the variations and fugue on a theme by Handel. The latter exacting masterpiece was played with a technical resource, virtuosity and power that brought an ovation at the close, with a half dozen encores added for the delectation of a large and enthusiastic throng.

Other Concerts

Fordham Glee Club, Town Hall, March 20, evening.

Sylvia Sapira, pianist, New School Auditorium, March 24, evening.

WJZWEAFWABCWOR

During the concert of the Chicago Symphony Orchestra broadcast over WOR on March 23, Dr. Frederick Stock directed the Beethoven Leonore overture, Rimsky-Korsakoff's Scheherazade suite, Brahms' Hungarian Dances and the overture to Wagner's Die Meistersinger. On alternate Saturday nights, concerts of the Newark Civic Symphony Orchestra are presented by this network . . . The American Composers' Hour on WOR, March 24, was devoted to compositions of Stephen Foster. John Tasker Howard, composer and musician, known for his research work in American music, was guest and spoke on the work of that composer and other American music. Eddy Brown, violinist, who arranges the series, played a sonatina of Foster melodies arranged by Howard. This is a weekly feature, introducing contemporary American composers as guest speakers or soloists . . . The same day, Estelle Liebling's Operatic Miniatures program consisted of music from Deems Taylor's Peter Ibbetson and The King's Henchman, with Mr. Taylor as the commentator. George Shackley, general music director of WOR, conducted the orchestra, with Garfield Swift, Colette d'Arville, John Dunbar and Verna Osborne as soloists. . . . Cadman's Land of Sky Blue Water and The Spirit Flower by Tipton were among the selections sung by Grace Moore during her recital on March 26 over the WJZ network . . . The Cleveland Orchestra, under the baton of Dr. Artur Rodzinski, introduced the weekly concert from Severance Hall, on WJZ, with Mozart's symphony in D major, No. 35, followed by Strauss' tone poem Death and Transfiguration and concluding with a waltz by Ravel . . . March 27, Ernest Hutcheson, pianist, was guest artist of Columbia's Concert Hall (WABC), with Howard Barlow and the Columbia Symphony Orchestra, in Mendelssohn's concerto in G minor. The orchestra played the same composer's Fingal's Cave Overture . . . Appearing as soloist on March 28 with the Bamberger Little Symphony Orchestra, directed by Philip James, over WOR, was Mildred Dilling, American harpist, heard in concerto in C minor for harp and orchestra by Renie and Three Pieces for flute, harp and strings, op. 13, by Daniel Gregory Mason. The orchestra's music was by Brahms, Mason, Charles Miller and Weinberger . . . Helen Jepson, Metropolitan Opera soprano, broadcast on Paul Whiteman's Kraft Music Hall program the same day over WEAF, singing an aria from La Tosca and Now You're Away . . . Last Thursday also brought a performance of Beethoven's clarinet trio on the NBC Music Guild (WJZ) by Nadia Reisenberg, pianist, Naoum Benditzky, cellist and Augustin Duques, clarinetist. Brahms' E minor sonata for cello and piano was presented, too.

Beginning today (March 30), the NBC Music Guild program hitherto heard on Friday afternoons will be broadcast on Saturdays from 3:30 to 4:30 p.m., E. S. T. The Monday, Tuesday and Thursday Guild broadcasts continue at their regular hours. The first concert in this new series is to consist of two works by the composer-pianist Aurelio Giorni: sonata for flute and piano in E flat, and sonata for cello and piano in D minor. Arthur Lora, flutist, joins the composer in the performance of the first work, and Phyllis Kraeuter, cellist, is assisting artist in the second . . . This day Genia Fonariova, soprano, lists for her WJZ recital, songs by Brahms, Lalo and Durand . . . Sunday's Garden Program over WEAF will introduce Mario Chamlee, tenor, singing Tosti's Goodbye, The Old Refrain by Kreisler, and Allah's Holiday from Katinka . . . Later in the day, the Sentinels Serenade from WEAF will feature Mme. Ernestine Schumann-Heink, delivering Pirate Dreams by Heuter. The Chicago a Cappella Choir sings Silver Threads Among the Gold and the program will be closed by the entire ensemble with the march from Wagner's Tannhäuser . . . The Brahms Cycle will be continued by Arturo Toscanini and the New York Philharmonic-Symphony Orchestra on Sunday over the Columbia network. The orchestra is to be joined by the Schola Cantorum under Hugh Ross and the pianists Coenraad v. Bos and Pierre Luboshutz . . . Carl Engel, composer, critic and authority on music, will be the guest of Eddy Brown on the American Composers' Hour, March 31 (WOR). The concert pianist Frank Sheridan is to be heard in Engel's Triptych. Mr. Engel will be interviewed by William Kozlenko, commentator for the series . . . An all-Brahms list will be presented by the Liedersingers (Carol Deis, soprano; Celia Branz, contralto; George Rasely, tenor; J. Alden Edkins, bass), with Robert Braine and Edwin McArthur, pianists, for the April 1 NBC Music Guild broadcast . . . Voice of Firestone promises as the April 1 soloist with William Daly's orchestra over WEAF, Gladys Swarthout, mezzo-soprano of the Metropolitan Opera.

The week on the CBS network brings a performance by Sylvia Lent, pianist, and concerts by the Portland (Ore.) Junior Symphony and Minneapolis (Minn.) Symphony Orchestras, and artist-students of the Curtis Institute of Music in Philadelphia.

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"A brilliant recital."—New York Evening Journal, February 4, 1935

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BOSTON

"A perfect cello program—one of the foremost cellists of the day. Miss Harrison's performance was as distinctive as her program; one has no hesitation in using superlatives to describe it."—Boston Transcript, February 7, 1935

"An inspiring occasion—a splendid performance."—Boston Herald, February 7, 1935

"All too seldom does Boston have an opportunity to enjoy cello performances of such high order."
—Christian Science Monitor, February 7, 1935

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METROPOLITAN OPERA

LOHENGRIN, MARCH 18

Kirsten Flagstad's first appearance in Manhattan as Elsa was a feature of this performance, attended by a large audience. Womanly grace and refinement, and economy of detail marked her impersonation, which was distinguished by intelligence and charm. Vocally, the rôle offers fewer opportunities for the thrilling dramatic effects she achieves in the later music-dramas, but her singing throughout was marked by clarity, and individual quality of lyrical tone. She was acclaimed with especial warmth, "Bravas" mingling with the applause.

Lauritz Melchior repeated his finely sung portrayal of the title rôle, which unites subtle treatment of the text and tone production of superb eloquence. Karin Branzell, singing Ortrud for the first time this season, dominated the second act scene of plotting with a highly dramatic conception of the sorceress, and won the rare tribute of an outburst of applause during the action. The Telramund of Friedrich Schorr, not one of his best Wagnerian parts, is a rather dolorous impersonation, lacking in heroic qualities, but well sung. Ludwig Hofmann was a dignified and sonorous King Henry, and George Cehanovsky again portrayed the King's Herald. The chorus sang excellently, and Mr. Bodanzky's orchestral reading, despite some rough-shod brass and percussion playing, was a sympathetic one.

GALA PERFORMANCE, MARCH 19

Twenty-nine artists and conductors presented excerpts from Lucia, Otello, Norma, Pagliacci, Manon and Die Walküre in tribute to Gatti-Casazza and for the benefit of the opera fund, for one of the largest and most enthusiastic audiences that ever packed the Metropolitan Opera House.

The evening's entertainment started with Scene 2 from the second act of Lucia, in which the chorus sang splendidly under Giulio Setti's direction and Nina Morgana (Lucia) gave a vocally illustrious performance of the tragic heroine. Giovanni Martinelli characterized Edgardo with dramatic and tonal intensity, assisted by Elda Vettori (Alisa), Armando Borgioli (Ashton), Ezio Pinza (Raimondo) and Alfio Tedesco (Arturo). All the artists were zealously appreciated for their skillful work.

After a short intermission the entire fourth act of Otello was staged. This opera has not been heard for many years at the Metropolitan and the presentation of this aroused tremendous interest, especially as it was given a masterly interpretation by Lauritz Melchior (Otello) and Elisabeth Rethberg (Desdemona), with Elda Vettori (Emilia), Alfredo Gandolfi (Iago), Louis D'Angelo (Lodovico), Giordano Paltrinieri (Cassio) and Millo Picco (Montano) in the minor rôles under Vincenzo Bellezza's expert leadership.

Melchior gave one of the most impressive delineations of his career in New York. Not only did he sing the music magnificently, but his acting so aroused the audience that women could be heard weeping. Mme. Rethberg was also eloquent as Desdemona. The purity of her vocalizations and the emotional depth of her portrait of the great heroine of literature were completely satisfying. At the end of this scene the audience cheered and applauded for many minutes.

This Otello act was followed by the third act of Norma, in which Rosa Ponselle reappeared in the title rôle which she made eminent several seasons ago. Singing the difficult music splendidly she accomplished the *fioriture* with ease. With her was Gladys Swarthout (Adalgisa), who sang her duets with Miss Ponselle as well as her solos with precision and beauty of tone. Philine Falco had the small part of Clotilde and Ettore Panizza was the splendid conductor. Spontaneous applause of the heaviest kind rewarded these artists.

Lawrence Tibbett next contributed a magnetic interpretation of the Prologue from Pagliacci before the great golden curtains which showed this fine American artist's amazing ability to present an operatic character without benefit of costuming. Mr. Bellezza conducted the music for him, and after its conclusion Tibbett was excitedly acclaimed by his hearers.

Lucrezia Bori (Manon) and Richard Crooks (Des Grieux) were the meritorious members of the cast who were heard in the fourth act of Manon. Both of these artists acquitted themselves well from all standpoints of judgment. Vocally they sang brilliantly and acted their rôles with distinction. The other players with them were Lillian Clark (Poussette), Philine Falco (Javotte), Irra Petina (Rosette), Giuseppe De Luca (Lescaut), Leon Rothier (Count Des Grieux) and Angelo Bada (Guillot). Louis Hasselmans led his orchestral forces with spirit. Ovations greeted these artists also.

The last excerpt on the program was the final scene from the third act of Die Walküre, in which Kirsten Flagstad sang Brünnhilde with that tonal eminence for which she has become known as one of the great Wagnerian heroines, and Wotan was declaimed by Friedrich Schorr. Artur Bodanzky was the conductor, and the huge audience royally fêted the singers at its conclusion.

It is understood that $15,000 was realized for the opera fund from this performance.

PELLÉAS ET MÉLISANDE, MARCH 20

The final hearing of the season of Pelléas et Mélisande drew a large audience of Debussy lovers to the Metropolitan. The cast, a familiar one, was headed by Lucrezia Bori and Edward Johnson in the title rôles. They repeated their admirable portrayals. Mme. Bori both vocally and histrionically had tremendous appeal and Mr. Johnson sang with tonal polish and effectiveness. Ezio Pinza proved a forceful Golaud; Leon Rothier was Arkel; Ellen Dalossy sang Yniold. Under Louis Hasselmans' baton, the performance was much appreciated and enjoyed.

TOSCA, MARCH 21 (MATINEE)

Tosca was sung for the first time at the Metropolitan at a special matinee performance that drew a large audience to hear Lawrence Tibbett in his Scarpia début and Lotte Lehmann offer her premier New York characterization of Floria Tosca. Richard Crooks was to have sung Cavaradossi for the first time also, but he was suddenly operated upon for appendicitis at two o'clock as the curtain rose on Act I. His place was taken by Giovanni Martinelli.

Mme. Lehmann is an eloquent Tosca. Her great dramatic sense enabled her to present the Puccini heroine as she should be interpreted—a woman of strong passion and affection. Particularly in the first act, Mme. Lehmann, beautiful in appearance, was magnificently effective both histrionically and vocally. Her Vissi d'Arte, sung with intense emotion during the second act, received prolonged applause and cheers that stopped the performance for several minutes. Her Italian enunciation had purity and distinctiveness and her voice was equal to the strenuous demands made upon if, never once deviating from pitch.

Lawrence Tibbett's characterization of Scarpia, although aristocratic, did not always carry that sinister quality so necessary to a perfect portrayal of this rôle. Mr. Tibbett may be counted upon to deepen his interpretation with future performances, for he is an illustrious actor and the part fits him splendidly. Vocally, Mr. Tibbett was superb. For the first time in many years Scarpia's music was really sung. For brilliant tonal utterance, perfect diction and fine style, Mr. Tibbett is unequalled in the part. He was deluged with applause and cries of approval.

Giovanni Martinelli offered an expert reading of Cavaradossi from every standpoint. Ease of manner and gesture, vocal plenitude in which there was complete assurance, acting of the highest kind charmed his hearers to spontaneous approval that thundered appreciation.

The minor rôles were competently filled by Louis D'Angelo (Angelotti), Pompilio Malatesta (Sacristan), Angelo Bada (Spoletta), George Cehanovsky (Sciarrone), Millo Picco (Jailer) and Irra Petina (Shepherd). The conductor, Vincenzo Bellezza, directed authoritatively and the orchestra played well, though the solo violin of the ensemble during the opening scene of Act III played a passage with bad intonation.

DIE WALKÜRE, MARCH 21

This was another memorable performance of Die Walküre, with one important change in the cast, Göta Ljungberg singing Brünnhilde at the Metropolitan for the first time in two years. She was an impressive and heroic figure, rousing the audience to an especially high pitch of enthusiasm in her ringing delivery of The Cry of the Valkyries. Her expressive singing and sympathetic acting made her portrayal of Wotan's favorite daughter a moving one.

Kirsten Flagstad's Sieglinde and Lauritz Melchior's Siegmund are among the epic embodiments of the season. At this performance Mme. Flagstad again displayed her remarkable fidelity to pitch at all times, as well as beauty and consummate histrionic ability. Mr Melchior's magnificent singing and eloquent portrayal of the anguished Siegmund is well known at the Metropolitan.

EMANUEL LIST,

bass of the Metropolitan Opera Company, has been engaged to sing in the season of German opera at Covent Garden, London, commencing in May. Mr. List is shown in the photograph as Hagen in Götterdämmerung.

He and Mme. Flagstad were recalled many times and given applause of the most enthusiastic kind following the first act.

Emanuel List was the sinister Hunding, singing with opulent voice and giving a convincing portrayal. Karin Branzell's vital characterization and her effective singing made her Fricka one long to be remembered. The splendid cast was well rounded out with the Wotan of Friedrich Schorr. The Valkyries included Dorothee Manski, Phradie Wells, Pearl Besuner, Ina Bourskaya, Philine Falco, Doris Doe, Elda Vettori and Irra Petina. Artur Bodanzky conducted.

LAKMÉ, MARCH 22

Lily Pons was recalled several times after the Indian Bell Song in Lakmé, its coloratura brilliancy making much appeal. Over half-a-century old, the work maintains effectiveness because of Miss Pons' superb vocalism and acting. Frederick Jagel gave a first-rate, highly dramatic interpretation of Gerald. Gladys Swarthout sang Mallika with artistic finesse; Lillian Clark was Ellen; Dorothea Flexer, Rose; Philine Falco, Mistress Bentson; Leon Rothier, Nilakantha; and remaining parts included Giuseppe De Luca, Giordano Paltrinieri, Marek Windheim, Max Altglass and Paolo Ananian. Louis Hasselmans conducted.

LA BOHEME, MARCH 23 (MATINEE)

A matinee performance of the Puccini opera drew a large audience. Elisabeth Rethberg sang the rôle of Mimi in place of Lucrezia Bori, who was indisposed. In brilliant voice, she scored a resounding success with the audience by her lovely singing of Mi Chiamano Mimi and the concerted numbers. Frederick Jagel brought ardent voice and stirring dramatic method to the part of Rodolfo, winning an ovation for his first act Narrative. Nina Morgana was a skilled and spirited Musetta, and Giuseppe De Luca a veteran Marcello of aristocratic voice and command of tradition. Others in the jovial cast of Bohemians included Millo Picco, Paolo Ananian, Max Altglass, Ezio Pinza, Pompilio Malatesta and Carlo Coscia. The chorus contributed its share with much gusto. The orchestral reading of Bellezza stressed the romantic accents and picturesque atmospheric depiction of Latin Quarter life with success.

The opera was the final one to be broadcast, and in addition to the regular summary of the action, Giulio Gatti-Casazza was induced to speak a few words of leave-taking in English for the radio audience, and Paul Cravath, chairman of the board, and Herbert Witherspoon, newly-appointed general manager, both made statements.

LA GIOCONDA, MARCH 23

Several changes in cast marked the Saturday evening performance of La Gioconda. Three Americans appeared in the leading feminine rôles. Clara Jacobo, making her

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first appearance of the season, sang the title part with dramatic power and tonal amplitude, scoring a decisive impression on the audience. Carmela Ponselle repeated her colorful impersonation of Laura, which had been heard earlier in the season, and with Mme. Jacobo was recipient of numerous tributes before the curtain.

Myrtle Leonard, American contralto, sang the music of La Cieca for the first time in Manhattan (she had previously appeared in a Brooklyn performance), and endowed her important aria with rich tone and dramatic conviction. She was received with enthusiasm. Giovanni Martinelli, as Enzo, won his listeners with the magnificent quality of voice and youthful vigor of his impersonation. Armando Borgioli as Barnaba and Virgilio Lazzari as Alvise repeated their strong dramatic portrayals of these somewhat unpleasant gentlemen. Alfredo Gandolfi as Zuane and First Singer gave good vocal contributions to a performance enlisting also Giordano Paltrinieri, Louis D'Angelo and Arnold Gabor in minor rôles. The chorus showed that it is much at home in the picturesque Ponchielli score. The ballet contributed a colorful Dance of the Hours. Ettore Panizza conducted with mature skill and dramatic force. The audience was large and responsive.

Elaborate Program For Rochester Festival

American Music Series under Auspices of Eastman School to Bring First Performances under Hanson and Others — University of Rochester Symphonic Band Makes Début

ROCHESTER, N. Y.—The Eastman School of Music has evolved elaborate plans again this year for its annual four-day festival of American music, which begins on April 2. The opening program of the festival is to be presented by the Eastman School Symphony Orchestra and Chorus. The orchestra will perform Hanson's second symphony, rondo from Bernard Wagenaar's Divertimento, finale from the Northland Suite of Leo Sowerby, and a section of William Grant Still's Africa suite, entitled Land of Superstition. The final number on the program is a work for chorus and orchestra by Paul White, The Voyage of the Mayflower. A symphonic version of this piece was played at an American composer's concert a few years ago, and its first full performance as a choral work was offered in Boston last year. Samuel Belov and Herman Genhart will conduct.

The second concert of the week brings into prominence the Eastman School Little Symphony of Phi Mu Alpha. Karl Van Hoesen will direct the chamber orchestra in a diversified program, with a wealth of new works. Burrill Phillipps' Symphony Concertante, Gardner Read's Four Nocturnes, Herbert Inch's Divertimento for brass instruments, Gerald Keenan's Andante, Interlude, and finale for horn and string orchestra, and ballet music from Blue Steel by William Grant Still will all be given their first public performances. The prelude to Aaron Copland's first symphony and Gail Kubik's trio will comprise the remainder of the program.

In the third concert, Dr. Hanson will conduct the Rochester Philharmonic Orchestra in larger symphonic works. Carl Eppert's Symphony of a City will receive its first full performance. Bernard Rogers' suite based on fairy lore, Once Upon a Time, and Gustave Soderlund's Symphonic Interlude are having first hearings. Daniel Gregory Mason's Suite After English Folk-Songs also will be played.

As previously announced in the Musical Courier, Robert Russell Bennett's ballet Endymion will be offered at the final concert.

NINTH SYMPHONY PERFORMED

Guy Fraser Harrison won new plaudits when he conducted the Rochester Philharmonic Orchestra in its final concert of the season. Mr. Harrison presented readings of Beethoven's first and ninth symphonies and Coriolanus overture. The choral finale of the ninth symphony employed the good services of the Rochester Civic Orchestra and of four magnificent soloists: Emily Roosevelt, soprano, Lillian Knowles, contralto, Dan Gridley, tenor, and Herbert Gould, bass. It was in the less pompous first symphony, however, that the orchestra did some of its best playing of the year. Mr. Harrison's musicianly approach to this earlier work drew from his men a fine response, resulting in a neatly stylized performance.

A new musical organization, the University of Rochester Symphonic Band, made its bow and won immediate applause and kindly comment. Organized and conducted by Frederick Fennell, the forty-five-piece band aspires to higher levels than most comparable collegiate ensembles; and it may safely be said that it reached those levels. The enterprising young director led the band in Wagner's Rienzi Overture, several Bach works, some entertaining descriptive music of Ketelby, in which Philip Mangold appeared as piano soloist, and three marches, two of which were written by Mr. Fennell. Good resonance and balance, and precision of attack contributed to the successful début. The band should prove an asset to the university if the enthusiasm with which it was launched can be maintained.

Lenten fare of good church music has been provided Rochester music-lovers. Harold Gleason's choir at St. Paul's Episcopal Church performed Bach's St. Matthew Passion. The Baptist Temple Choir of sixty-five voices, under the leadership of Richard Halliley, sang The Creation by Haydn. Irvine McHose presented a Bach cantata with his Brick Church Choir, aided by soloists and a string orchestra.

Karl Van Hoesen conducted the Eastman School Little Symphony in a charming program of music by Purcell, Scarlatti, Haydn, Brahms, Debussy and Ravel.

At a recent Civic Orchestra concert Bach's vigorous concerto for four pianos was performed with George MacNabb, Harry Watts, Zillah Halstead and Edna Cooley as soloists. Later in the program the four pianists again united their efforts in a special arrangement of Strauss' Blue Danube Waltzes. T. G.

Philadelphia Chamber Simfonietta Celebrates Tenth Anniversary

Sevitzky Conducts Compositions by Four Contemporary Writers—Lea Luboshutz and Boris Goldovsky Soloists with Philadelphia Orchestra under Baton of Smallens

PHILADELPHIA.—The Philadelphia Chamber String Simfonietta (Fabien Sevitzky, founder and conductor) celebrated its tenth anniversary with a concert in the ballroom of the Bellevue-Stratford on March 20.

Mr. Sevitzky has always been an advocate of presenting the best of the compositions of contemporary composers, and for this concert he had chosen numbers by four present-day composers, two of whom were present to hear the world première of their works. Radiations by Carl Whitmer came first. This held three main sections: Elegiac Ascriptions, Horn Pipe of the Cherubim, and More Radiations (Theme), the latter consisting of the following parts—Robots, *Weiberklatsch*, Glimpse of a Court, Hopscotch, Mourning, Chorale of the Inferior Complexes, Prunes and Prisms, Sarabande, Ladders, Dutch Concert, and Omega. With few exceptions, these were all of the ultra-modern school and not entirely understandable at one hearing. Mr. Whitmer was present and was called upon by Mr. Sevitzky to rise in response to the applause.

Cancion Romanesca by Mary Howe was enjoyable and interesting. Pastorale by Gian-Carlo Menotti, with the composer at the piano, was extremely good music. It was composed of two sections: Pensiero-Andante and Danza-Allegro-con gratia. The piano part was brilliantly played with marked rhythm and definite melody. Mr. Menotti was warmly received.

After the intermission Five Dramatic Moods by George McKay was presented. The five sections were listed as Fantastic Prelude, Wistful Reminiscence, Scherzo, Andantino, and Finale Feroce. In these, also, the ultra-modern idiom was employed.

As a final offering Mr. Sevitzky had wisely chosen the beautiful Serenade of Tschaikowsky, which the Simfonietta did magnificently under his excellent leadership. Each part was beautifully interpreted and aroused much enthusiasm. Mr. Sevitzky said a few words in regard to the tenth anniversary of the Simfonietta, and in appreciation of the coöperation of its friends. He paid special tribute to Mrs. Gideon Boericke and Mrs. Edward G. McCollin, who have done so much for the organization.

Eight of the twenty men in the organization have been members since its beginning, and they received gifts in honor of their charter membership. Mrs. Boericke, president of the Simfonietta Association, then presented Mr. Sevitzky with several valuable scores given by his friends, in honor of the occasion.

Following the concert, a reception was held in the Clover Room for Mr. and Mrs. Sevitzky, and the officers and directors of the organization.

PHILADELPHIA ORCHESTRA POPULAR CONCERT

The eighth Sunday Popular Concert given this season by the Philadelphia Orchestra took place on March 17, with Alexander Smallens conducting. The two soloists were Lea Luboshutz, violinist, and Boris Goldovsky, pianist—mother and son.

Mr. Goldovsky gave a masterly performance of the Mozart concerto in D minor for piano and orchestra, revealing one of the finest pianistic talents heard here. Beauty of tone, artistic phrasing, fine control of dynamics, crystal-clear technic, and remarkable interpretation were especially marked. He was recalled many times at the close.

Mme. Luboshutz played the Saint-Saëns Rondo Capriccioso with brilliance, again demonstrating her artistic achievements. In response to prolonged applause, Mme. Luboshutz and her son returned to give two encores: Szymanowski's Tarantelle, and an étude by Kreutzer with piano accompaniment written by Harry Kaufman, and finely played by Mr. Goldovsky.

The orchestra numbers, which Mr. Smallens led with his customary brilliance, were the overture to Weber's Der Freischütz, Don Juan by Strauss, the L'Arlésienne Suite No. 1 by Bizet (which Mr. Smallens announced would be substituted for the Patrie overture, by popular request), and the Sorcerer's Apprentice by Dukas. Each met with marked approval from the audience, and Mr. Smallens was recalled many times at the close of the concert. M. M. C.

Betty Tillotson Moves Offices

Betty Tillotson has taken new offices in the Steinway Building. Those on her list are: Marion Morrey, lecturer-pianist; Geraldine Kress, American violinist; Meta Birnbach, soprano; Wolf Chester, baritone, and a Negro quartet.

Indianapolis Host to Educators' Meeting

Convention of North Central Music Supervisors Brings Interesting Program of Discussions and Musical Events

INDIANAPOLIS, Ind. — The indomitable spirit of the North Central Music Educators' Conference was evidenced by the large attendance at the fifth biennial meeting and festival held here during the third week in March. Supervisors from ten states and educators from all parts of the country came to gather inspiration and enlightenment from a wealth of forums, demonstrations, concerts and social events.

Considerable interest centered around the Sunday evening concert by massed choirs of Indianapolis churches, the intercollegiate glee club festival, the festival chorus of 1,000 fifth and sixth grade children from thirty Indiana towns and cities, vocal and instrumental ensemble groups, band and choral clinics, and class piano instruction.

A number of discussion groups met for the purpose of discussing problems common to our profession. The list of topics, under which were a number of sub-topics, were: 1. To what extent is our present system of public school music meeting the needs of the present generation of school children? 2. The future of public school music education. 3. Progressive education and the public school music program. 4. To what extent is public school music contributing to the future American school of music? 5. Public school music and adult education.

On March 20 the annual Conference dinner was held in the Claypool Hotel, at which musical education was stressed by the speakers. The exhibit of the music firms on the mezzanine floor was unusually large and diversified and attracted much attention from the members. Informal sings were held nightly in the lobby of the Claypool, conducted by various leaders of the Conference. H. C. G.

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Leonard Liebling, New York American, Feb. 10, 1935

"Cherkassky possesses one of the most complete and accurate of technical equipments." Jerome D. Bohm, New York Herald Tribune, Feb. 10, 1935

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Samuel Chotzinoff, New York Post, Feb. 11, 1935

Berlin Press Comment

Berliner Lokal-Anzeiger: "He knows all the secrets of the pianist's art."

Der Tag: "Here stands out clearly an extraordinary talent."

The Vossische Zeitung: "He fairly dazzles the audience."

Cherkassky is now touring Russia, and South America this Spring

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Steinway Piano

Chicago Orchestra Marks 250th Anniversary of Bach

Stock Conducts Gunn Revision of Three-Piano Concerto and Other Works—Dvorak's Rusalka Premiered by Czech Organization—New York Opera Comique Curtails Season in Mid-Western City

CHICAGO.—On March 21, to commemorate the 250th anniversary of Bach's birth, Dr. Frederick Stock, the Chicago Symphony Orchestra and five soloists presented an all-Bach program. The main feature of the remarkable concert was the concerto for three pianos and string orchestra in D minor as revised for modern keyboard by the distinguished musician Glenn Dillard Gunn, who, with Henry Weber and Vitaly Schnee formed the trio of eminent soloists who with Stock and the orchestra gave splendid performance of the novelty. Each of these soloists is a virtuoso, yet their combined playing was so uniformly fine as to make a perfect ensemble. They received an ovation from an audience which taxed the capacity of Orchestra Hall.

Another highlight was the D minor concerto for two violins and string orchestra, in which Mischa Mischakoff and John Weicher again proved their marked ability as Bach interpreters. They, too, were buoyantly fêted. The program also contained the suite No. 2 in B minor, in which Ernest Liegl, the orchestra's talented flutist, delighted with his admirable playing of the obbligato. The F major concerto, No. 2 and the prelude and fugue (St. Anne) as transcribed for modern orchestra by Stock also were heard. To Dr. Stock is due thanks for the commendable manner in which his men played the immortal music.

THOMAS TO SING FOR BENEFIT

The song recital which John Charles Thomas will give at the Civic Opera House on April 28 is for the benefit of the charity work of the Sisters of Mercy of John B. Murphy Hospital.

VIOLA COLE STUDENTS

Mildred H. Rosenstein, student of Mme. Viola Cole-Audet, entertained for the Lillian Teller Memorial Aid at the Medinah Club on March 10. On the same day Bernice Caine Patterson played at Ida Noyes Hall of the University of Chicago a group of piano numbers which included Mme. Cole-Audet's Caprice.

Mme. Cole-Audet presented her pupil Harriet Paul, in piano recital at the Little Theatre of the Chicago Musical College on March 25. On the Mozart program Miss Paul showed herself to be an accomplished pianist by her playing of the C major piano sonata and an excellent ensemble player in her interpretation with Max Levy, violinist, of the violin and piano sonatas in E flat major and A major.

CZECHOSLOVAKS GIVE DVORAK'S RUSALKA

To celebrate the eighty-fifth birthday of President Thomas Garrigue Masaryk, the Czechoslovaks of Chicago brought the first American performance of Dvorak's opera, Rusalka, at the Olympic Ballroom on March 17. The performance was under the direction of Prof. Frank Kubina, and the principal rôles were taken by Otakar Marak, tenor, and Mme. Havelka.

RUTH SLENCZYNSKI AT ORCHESTRA HALL

Almost two years ago Ruth Slenczynski, then eight years old, made her first appearance here. At Orchestra Hall on March 18 we heard her in the Bach prelude in E major and the Thirty-two Beethoven variations in C minor. In these offerings her technic was impeccable and her interpretation that of a mature artist. Her pedalling was extraordinary, and incredible were her dynamics. The Chopin E flat major nocturne and B flat minor sonata also were on the program which in addition contained the Mendelssohn Rondo Capriccioso, Schumann's C major Arabesque, Schubert's Moment Musical and E flat major Impromptu, besides a concert study by Josef Slenczynski.

HENIOT LEVY'S ANNUAL RECITAL

After hearing Heniot Levy in his annual piano recital at Kimball Hall on March 18, we have only one criticism, and that is to reproach him for not playing more often in the city in which he is justly regarded as one of the pianistic luminaries. At this recital Mr. Levy appeared in the dual rôle of pianist and composer and won the vociferous applause of an audience that taxed the capacity of the hall. Due to other duties we heard only his Chopin group but never before has he played to such splendid advantage. Not alone does the mechanical side of his art astound, but his presentation of the Chopin ballade was a beautiful interpretative model. In the sonata, op. 35 and the twelve études the loveliness of the tone he drew from a poor instrument deserves special mention in these days when pounding seems to be in vogue. Mr. Levy's admirable manipulation made crashing chords as beautiful as his lovely pianissimos.

CHAMBER MUSIC SERIES CLOSES

The third and final concert in the Chicago Chamber Music Committee series brought the Mischakoff String Quartet again to Orchestra Hall foyer on March 19. Made up of members of the Chicago Symphony Orchestra, this quartet has contributed much to the enjoyment of chamber music devotees. At this concert the Beethoven F major and Brahms' C minor quartets were played.

CHICAGO ARTISTS' ASSOCIATION

At the March meeting of the Chicago Artists' Association, in Curtiss Hall on March 19, the musical program was furnished by Dorriss Wiltisch, pianist; Mary Curry Lutz, soprano; Alice Guernsey, violinist; Walter Pontius, tenor. Carl Bohnen, Chicago painter, was the guest speaker.

THIRD POPULAR PRICED CONCERT

On March 19 Hans Hess, cellist, gave the third recital in the series of popular priced concerts at the People's Playhouse in the Jewish People's Institute, under the direction of Bertha Ott and Marcia Schupac.

SUNDAY MUSIC

The Federal Glee Club, an excellent male chorus of thirty-five Negroes, was heard under the direction of their leader, William Myricks, at Kimball Hall on March 17. On the same afternoon, at Lyon & Healy Hall, Leonard Gay presented a well built piano program including numbers by his two teachers, Edward Collins and Rudolph Ganz. At the Goodman Theatre, also on Sunday afternoon, Erika Thimey, assisted by Vivien Watkins, gave a dance recital.

NEW YORK OPERA COMIQUE FOLDS ITS TENT HERE

The New York Opera Comique, which was scheduled to stay in Chicago for two weeks, folded its tent on March 23 after giving only seven performances. In musical circles here the financial embarrassment of the company was known and no one was surprised at the lack of interest shown by the Chicago public, as the troupe was amateurish and the performances far below the standard expected in this metropolis. True, the New York Opera Comique boasts in its personnel a fine conductor, Ernst Knoch; some distinguished singers; a young and well voiced chorus and fine dancers; but as a whole the work of the company left much to be desired. The Auditorium, a theatre that has harbored grand opera on an unsurpassable scale, was not a well-chosen locale for a company made up primarily of amateurs. If the New York Opera Comique is a training school for young American singers, a theatre of smaller dimension with a commensurate price of admission should have been used.

AMERICAN CONSERVATORY NOTES

Richard Niessink, pianist, with Tomford Harris, recently appeared in recital in Kalamazoo, Mich.

Wilbur Held, organist, was awarded first place in the final contest conducted by the Society of American Musicians. He is to be presented in recital at Kimball Hall.

Lorraine Miller, student of Allen Spencer, appeared in piano recital at the Eleanor Club No. 6, Chicago, on March 8.

Gail Martin Haake, of the class piano department, was the chairman of the class piano section at the National Music Educators' Conference in Indianapolis on March 21. On April 4, 5 and 6, Mrs. Haake will appear on the programs of the Nebraska State Teachers' Convention in Lincoln. Her topics of discussion have to do with the general subject of group piano instruction.

Esther Becklinger Hawkins was heard in a piano recital in Park Ridge, Ill., on March 24,

Mildred Fleet, contralto, pupil of Karleton Hackett, has returned from a tour of Wisconsin, Texas and Florida with the Davis Light Opera Company.

Two compositions by Rhea Brogan, studying with Jeanne Boyd in piano and composition, have been chosen by the Michigan Composers Club for performance in Ann Arbor on March 28. Miss Brogan played her own numbers, Doll and Train, from a suite for piano entitled Toys.

Eulalia Haeuser, former student of Harold Van Horne and Rudolph Reuter, recently appeared as soloist with the Cedar Rapids, Ia., Symphony Orchestra.

Margaret Borchers, pianist, with Allen Spencer, was presented in recital in the Kimball Building on March 20 for the benefit of the Delta Omicron scholarship fund.

Lucille Elling, soprano, and Robert Hedstrom, baritone, students of Alice Burrow recently were awarded prizes in radio contests conducted over WCFL. Jane Race, also with Miss Burrow, directed the members of the Young Peoples' Group of the Halsted Institutional Church in the play Hold Everything on March 8.

RENÉ DEVRIES.

Stillman Kelleys Arrange Cincinnati Conservatory Reunion

Mrs. Edgar Stillman Kelley and Dr. Kelley, for many years connected with the Cincinnati Conservatory of Music, sponsored a reunion of alumni at the Barbizon Plaza Hotel, New York, on March 17, which was highly interesting. One hundred diners heard Herbert Witherspoon, the new general manager of the Metropolitan Opera Association, in a speech of humor and good sense. He said, in part: "My friend Riesberg just reminded me of the day when he played for me to sing the bass aria, Osiris (Mozart) reaching a low E flat, and I told him 'No more of that—in my new job I shall C sharp.'" He especially referred to the opera from an American viewpoint, and promised he would serve the American public with all the energy and tact possible. He made a direct appeal for support of the opera in subscriptions and ticket sales, and said that he would make this same plea at some fifteen dinners where he was expected to speak.

Dr. Noble paid especial tribute to Bertha Baur, director of the Cincinnati Conservatory. Wanda Baur was named, and Dr. Henry Hadley told of incidents connected with his orchestral conducting in other countries, showing their protection of native directors of music. Edwin Stringham, Harold Morris, Wallingford Riegger, Dr. Alexander Russell, Dr. Henry Woodhouse, Arthur Nevin, Kitty Cheatham; Mrs. Donovan and Mrs. Ottaway of the Federation of Music Clubs, all were heard with interest. Arthur Abell, for many years connected with the Musical Courier as Berlin representative, and Mme. Gerster-Gardini spoke, and Dr. Kelley closed with well-timed remarks. Mrs. Kelley, as chairman, was felicitous in humorous introductions.

F. W. R.

Tschaikowsky's Pique Dame Sung at Mecca Temple

The fifth and last performance at the Mecca Temple by the Art of Musical Russia, Inc., on March 22, brought a hearing of Tschaikowsky's Pique Dame. This melodramatic opera, based on a tale by Pushkin, was presented by the Metropolitan in 1910, in a German translation, but it remained in the repertoire only one year. In 1922 a company of itinerant Russian artists sang it in the original tongue in New York.

The story combines elements of romantic passion and witchcraft, but is curiously set against a sophisticated background of Petersburg ballrooms and barracks of the eighteenth century. Hermann, a young officer, in love with Lisa, daughter of a Countess, covets the secret by which the latter is able to win at cards, and confronting the ancient lady in her boudoir to learn the formula given to her by an old lover, murders her. He is haunted by her memory, and in the end dies by his own dagger, while Lisa plunges into a wintry stream.

Composed in 1890, between the time of the fifth and the sixth symphonies, this last but one of Tschaikowsky's operas is perhaps the most mature in dramatic method. Elements from Italian operas are still in evidence, as in the somewhat feeble final scene. The delightful Mozartian interlude in Act II retains its freshness and charm.

Beata Malkin, who had sung the rôle in Europe, was a Lisa of dramatic poignancy, who showed excellent quality of voice in mezzo-forte singing. Ivan Ivantzoff as Hermann also achieved dramatic utterance of effective sort, if his acting lacked ease. The Countess of Edwina Eustis was tonally rich and suitably sinister in manner. Georges Baklanoff made the most of his vocal opportunities in the colorless rôles of Thomsky and Zlatogor, and excelled in the final act drinking song. Others in the large cast were Nadine Fedora, Mary Bonar, Helen Lagunova, Marguerite Hawkins, Elena Shwedova, Ivan Velikanoff, Stephan Slepoushkin, Alexis Tcherkassky, Efem Vitis and Leonid Gorlenko. Irina Vestova and Georges Chaffee were the solo dancers in the Sarabande. The chorus excelled in its singing of the final act episodes. Eugene Fuerst conducted with spirit and intimate knowledge of the score. The picturesque and imaginative scenic settings were designed by Eugene Dunkel. Wilhelm von Wymetal, Jr., acting as guest stage director, provided a commendably colorful production.

R. K.

Singing and Song Appreciation on the Air

The regular Friday broadcasts over WOR by Joseph Regneas, scheduled in the press as Romance of Song, will feature on April 5, Robert Schumann and his songs, with Sylvia Cyde, soprano, as soloist.

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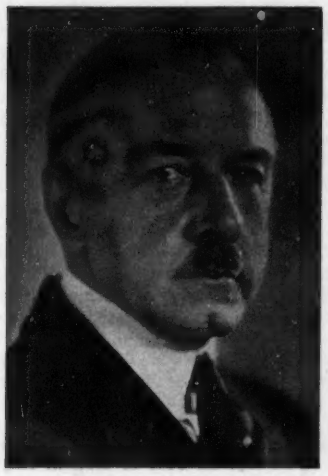
Chicago Musical College Again To Hold Summer Master School

Elaborate Schedule of Courses Announced—Many Eminent Teachers on Faculty



RUDOLPH GANZ

CHICAGO.—Chicago's prominent institution, the Chicago Musical College, now in its sixty-eighth year of artistic achievement, has issued its bulletin for the summer master school. Three six-week sessions are announced: May 13 to June 22; June 24 to August 3; July 22 to August 31.

The school is now in its second complete year of administration under the guidance of the internationally known pianist, conductor and teacher, Rudolph Ganz, its president. Harold E. Ray, familiar in business and musical circles of Chicago, is the active business manager. Other officers of administration who have been serving in their present capacities for some time, are Gustav Dunkelberger, dean; Genevieve Lyngby, registrar, and F. Elmer Hartjen, treasurer.

In conformance with its policy of offering

ISAAC VAN GROVE

"study from beginner's work to that of the finished artist," the bulletin clearly indicates that the college presents ideal opportunities for such accomplishment. Professional students or progressive teachers will find that contact can be made in all departments of musical and dramatic art, since the list of the latest developments in teaching methods and modern materials are advocated and in use.

The wide range of courses offered in all departments includes subjects that are of direct interest and importance to artists and pupils who wish to enlarge their repertoire and to improve their teaching methods and technic. There is also a variety of classes in which to work for a degree. Degree courses have been planned and arranged in accordance with the requirements set down by the National Association of Schools of Music, of which the Chicago Musical College is an institutional member.

AN INTERNATIONAL SCHOOL

The college draws students from Australia, The Philippines, Mexico, Canada, Hawaii, West Africa, South America, Japan, China, England, Porto Rico, Russia, Denmark, Germany, France and Belgium. Pupils from this country will find it a cultural opportunity to associate themselves with representatives of foreign countries. This attraction is a direct testimonial to the international renown of its faculty.

RECITAL SERIES

The bulletin carries an announcement of eighteen public artist recitals, concerts and educational demonstrations. Featured will be a series of recitals by faculty members among which are Rudolph Ganz and Mollie Margolies, Erich Sorantin, Harold Van Duzee, John Carre, Lillian Powers, Dorothy Crost and Bernice Jacobson, Silvio Scionti, Rose Lutiger Gannon, Mable Sharp Herdien, O. Stuart Barker, Isabel Laughlin,

FLORENCE LAMONT HINMAN

George Graham, Wanda Paul, Goldie Gross, Clara Bloomfield, Marjorie Gilliam, Mary Ann Kaufman, Leon Sametini, Daniel Saidenberg, Viola Cole-Audet, Walton Pyre, and Curtis Piano Demonstrations under the personal direction of Helen Curtis. Throughout the summer master school many public recitals and concerts will be given to afford the students the practical experience which can be gained only in making public appearances.

THE FACULTY

For the Summer Master School, the regular faculty will be augmented by the addition of teachers of recognized standing and

(*Photo by Bachrach*)

ERICH SORANTIN

artists of national reputation. Some of the leading teachers are Rudolph Ganz, Alexander Raab, Silvio Scionti, John Carre, Lillian Powers, Viola Cole Audet, Max Kramm, Julia Lois Caruthers, Helen Curtis and Jean Clinton in the piano, teachers demonstration, class piano and adult non-professional departments; Graham Reed, Florence Lamont Hinman, Isaac Van Grove, Nelli Gardini, Harold Van Duzee, Clara Bloomfield, Rose Lutiger Gannon, Mabel Sharp Herdien, Mary Ann Kaufmann, Victor Chesnais and O. Stuart Barker, in the vocal department and the school of opera; Leon Sametini, Max Fischel, Erich Sorantin, Maurice Goldblatt and Ray Huntington in violin. In other departments such outstanding teachers are Daniel Saidenberg, Arthur Olaf Anderson, Gustav Dunkelberger, Charles Demorest, C. Gordon Wedertz, Mary Strawn Vernon, Franklin Madsen, Paul Boepple, Eleanor Harris Burgess, Walton Pyre, Sylvia Tell and Eleanor Block.

The sixty-ninth annual commencement will be held on June 19, and scholarship examinations for the second or major term, June 18 to 21.

SILVIO SCIONTI

Steinway & Sons to Award Prizes for Piano Tournament Winners

Steinway & Sons, New York, have announced that, by special arrangement with the National Piano Teachers Guild, the pupils of the members of the guild to whom certificates may be awarded by the guild as participants in the guild's National Piano Playing Tournament will also receive certificates from Steinway & Sons, graded according to the ratings shown on the guild's certificates. The various classes of certificates will have different cash values to be applied only as part payment on the purchase of a new Steinway piano, at the regular retail prices prevailing at the time and place of purchase.

American Academy Matinees

Alison's House (Glaspell) opened the February 8 matinee of the American Academy of Dramatic Arts at the Empire Theatre, New York. This year has been marked by the production of many contemporary stage successes, presented by the students with sincerity and finish. Paul Kendall (Haifa, Palestine) and Joan Oates (New York) played important parts well, the latter's impersonation of an old woman bringing her cordial recognition. Others concerned were Eleanor Pasner, Frances Brett, Leslie Scott, Robert York, Ann Evers, Lynn Hampton and Catheryn Laughlin.

Dangerous Corner (Priestley) formed the second portion of the matinee, in which all did well. Those appearing were Deborah Seyman, Dorothy Sparks, Janes Walsh, Lois Leng, William Korn, John Neill and Paul Marian.

Lois Leng (Rye, N. Y.) and Carmel White (Smithtown, N. Y.) led in character parts of Trifles (Glaspell), curtain-raiser of the February 15 matinee. They earned the applause showered on them. In Hotel Universe (Barry) four young actors excelled; namely, Mary Dewing, (New York), Ouida Courteol (White Plains, N. Y.), John Raby (Mamaroneck, N. Y.) and Gilbert Ralston (Pasadena, Cal.). This was one of the best of recent years. F. W. R.

ATTRACTIONS

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PROGRAM:

I.

Ch'io mi scordi di te.....*Mozart*

(Concert aria written 1786 for voice, orchestra and piano obligato)

II.

Poem de l'amour et de la mer.....*Chausson*

1. La fleur des eaux
2. Et mon coeur s'est leve
3. Bientot lile bleue
4. Comme des fronts de morts
5. Le Temps des lilas

III.

Ariadne auf Naxos—aria of Zerbinetta.....*Strauss*

IV.

Parodies .....*Herbert Hughes*

1. A frog he would a wooing go
2. Sing a song of sixpence
3. Hey diddle diddle
4. Little Bo Peep
5. Curly Locks

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NEW YORK MARCH 30, 1935 No. 2854

Actual performances in the vernacular have accomplished more toward winning the cause of opera in English than any amount of theorizing. The productions of the Juilliard School of Music and the Curtis Institute, two zealous protagonists in this field, have had considerable success. The Philadelphia Orchestra recently found a good reception for its translated Marriage of Figaro. One looks forward to next season's supplementary series of opera in English at the Metropolitan with particular interest. If it succeeds, the highest citadel has been won.

—o—

This is a significant, solemn, but happy time for the musical world. Exactly 250 years ago, Johann Sebastian Bach came to this earth. Tonal devotees know that he has never left it since.

The reasons for his unapproachable greatness are known thoroughly to every serious follower and lover of music. A library of explanation and tribute is at hand for those who are familiar (and those who should be) with the history, spirit, and culture of art.

Gratitude to Bach is shown best by continued study and performance of his works, for each added experience with them brings new and more vital revelations.

No one has equalled the inspiration, mastery, or might of Bach. It is unlikely that anyone ever shall.

—o—

Opportunity for Conductors

The dearth of new and effective large-scale works for the organ has led modern composers to produce a few compositions in which the instrument is featured with other combinations. A few years ago one heard loud proclamations of a coming Renaissance in which the king of instruments was to be resurrected as an orchestral adjunct. This has, in fact, occurred in a few cases, but hardly to a degree to give opportunities to soloists on a wide scale.

Since there is lamentation of lost opportunity on the part of composers, why has there been no marked resuscitation of the pre-classic literature in this field? Especially in this Handel year, conductors might well brush off the dust which has been allowed to gather on the master's important contributions to the literature. There are, for example, sixteen concerti by Handel for organ and orchestra which have been edited for general use by Max Seiffert, providing a rich field for choice. These form part of the Breitkopf and Härtel library of the master's orchestral works, including also twenty-nine concerti grossi for other combinations drawn from the Chrysander edition.

While on the subject of the music for this anniversary year, one might also mention the accessibility of the treasures in the instrumental and vocal music of Bach. The same publisher issues many of the composer's orchestral suites and concerti, as well as vocal albums of Bach's music, solos for the respective voices, and duets, for soprano and contralto, with obbligati, edited by Mandyczewski from the edition of the New Bach Society. There is also the great wealth of the sacred and secular cantatas, some of which are published with English as well as German words.

The best way to honor Bach and Handel is not through anniversary articles and lectures on their music, or perhaps by a sporadic festival performance or two, but by an actual placing in currency of their art for audiences of the present day. It has the power to plead its own cause far more eloquently than any amount of laudatory paeans, easily composed and soon forgotten. This applies particularly to the music of the much-neglected Handel, who has been treated worse than Bach in the matter of actual restoration. Is his music to be allowed to slumber again until another anniversary comes round? Is lip service the only tribute that will be paid to this master of another day?

—o—

Intelligent Radio Comment

The issuance of printed material to rouse interest in the better broadcast programs continues. The Radio Institute of the Audible Arts, New York, has now begun publication at intervals of a booklet, Recommended Radio Music Programs with comments by Pitts Sanborn, music critic of the New York World-Telegram. This is suitable for carrying in the pocket and contains *résumés* of some of the better radiocast concerts of the coming fortnight. The program notes on the various works are of necessity rather brief, but include many interesting historical and analytical details that are especially valuable to the layman. It is stated in the introduction to the booklet that "the comments are based on programs scheduled ahead, with the thought that these notes will be of particular assistance to music clubs, groups and individuals who wish to form 'listening groups.'"

The copy at hand lists four Sunday programs of the New York Philharmonic Orchestra, including three events of the Brahms cycle under Toscanini and one concert under Werner Janssen; Tristan and Aida from the Metropolitan Opera House on successive Saturday afternoons; an air hearing of the five recently discovered Hamlet songs by Brahms; Alice in Orchestralia (Haydn program for strings); recitals by Ignaz Friedman and Richard Bonelli; events of the Columbia Concert Hall and "Understanding Music" series by an orchestra led by Howard Barlow, with soloists; the Ford Symphony Orchestra, the Eastman School of Music ensemble, and the Florenda Trio (all-Schubert list).

Mr. Sanborn has selected his material with a somewhat epicurean eye, so as to appeal to musicians as well as the average listener. The finest thing about his compilation is that, almost for the first time in this country, there is intelligent musical comment, similar to the type one finds in orchestral program notes. This contrasts markedly with much of the material hastily sent out by the broadcasters themselves, although the standard has been raised in recent years and occasionally a really first-rate piece of musical exegesis comes along. Such, for example, was Carl Engel's essay on the posthumous Brahms songs, but that had all the appearance of a specially commissioned contribution.

The booklet restricts itself (in the present issue) to programs given by the National Broadcasting Company and the Columbia Broadcasting System, with events about equally divided between these two major chains. Since there is a variety of worthwhile music projected over the air even by the smaller stations, it would greatly broaden the scope of the work if it might be enlarged to include some of these lesser sending organizations. One of the delightful "gambles" of radio listening is that a discriminating auditor, merely by using his dial sensitively, will stumble upon rich veins of musical worth unexpectedly. This applies only to certain evenings: on others the lanes are conspicuously barren of all but cheap and banal programs. The compiler who will succeed in gathering all the sources of worthwhile entertainment into a handy advance compendium will have earned the gratitude of the large audience that welcomes the fine and stimulating in its radio fare.

A Musical Landmark Passes

Ruminating on the fact that Regent Street, London's famous thoroughfare, is slowly changing its face until old-timers see few remnants of the past, P. M. L., in the Christian Science Monitor (Boston) sounds a dirge for the "last business house of the old régime." This edifice, shortly to be demolished, "has contrived to collect . . . within its discolored and angular walls memories" of many eminent musical folk. The building is that of a publisher of popular music "not being of the jazz variety" which "has been the mainstay of homely gatherings for a couple of generations back, and enabled the amateur vocalist who has failed 'to bring his own accompanist' still to remain undaunted."

The discerning will ferret out that the writer, although himself not identifying the firm, is speaking of Boosey & Co., established in 1816 by Thomas Boosey. The business first was concentrated on the importation of foreign music, but later the house issued the works of many Continental operatic composers, as well as a long succession of ballads and other music that have become household names. P. M. L. writes as follows:

"This establishment was built, or so says rumor, out of the profits made out of Lecocq's La Fille de Madame Angot, which set all London whistling somewhere around the sixties, and up its staircase, narrow, dark and uncomfortably winding, have gone the feet of those who have made musical history of the lighter sort.

"The young Arthur Sullivan carried The Lost Chord up that staircase and, meeting at the top of it a person of apparently super-critical qualities, was told that his song was 'a curious sort of thing' which would hardly warrant publication.

"Love's Old Sweet Song was brought up the staircase by J. L. Molloy, C. Villiers Stanford followed with his Songs of the Sea and his Trottin' to the Fair. One day Edward Elgar arrived, bringing with him the manuscript of his Pomp and Circumstance March, No. 1, which was later to become Land of Hope and Glory. Again, came Michael Maybrick (Setephen Adams) with his Holy City, and his Star of Bethlehem, and his Nancy Lee. And then—the story is treasured still—there came a day when a famous singer, climbing rather slowly up through the narrow darkness, emerged into the audition room with a set of songs which had been published, he said, on author's account by an unknown composer. He dumped the bundle down on the end of the piano with the remark that it contained really quite good stuff for use as concert items grouped in a collection called Indian Love Lyrics which were not too bad at all. . . .

"As a room, there is nothing especially attractive about it. It is merely lofty and ponderously square, with a big window that, once looking out over low stable yards and a great sweep of sky, is now darkened by the unkind heights of buildings too close to it. But its walls are worthy of note, because on them are hung, at irregular angles and indiscriminately, photographs both of those who wrote the songs of this old publisher and of those who, singing them, made them famous.

"Amy Woodford Finden, leaning sideways in her chair, her dress sweeping widely over the carpet, Clara Butt, very young, very frilly, altogether very charming. Fred E. Weatherly, who wrote the words of Danny Boy to the Londonderry Air. Antoinette Sterling, Ada Crossley, Louise Dale, Edward Lloyd, Charles Santley, John McCormack, a host of others—names of London's Ballard Concerts of bygone days.

"These photographs will go, of course, into the new building when it is erected. . . . On new walls they will have lost their meaning. Somehow or other, one cannot put faded photographs together with white paint and chromium."

These memories, sentimental though they are, will wake echoes in the minds of those who have watched Manhattan's landmarks disappear. New York, too, has a way of sweeping aside such ghost-haunted places as the old Academy of Music for larger and brighter homes of music further uptown. For a time it seemed that the Metropolitan Opera House was also fated to go to the limbo of tonal things, but it has happily been spared and renovated for an additional span of life. Carnegie Hall also has its memories, but they are those of a comparative youngster when compared with the ones that old Steinway Hall in Fourteenth Street might have yielded before its demolition a dozen years ago. A five-and-ten-cent store stands in Forty-second Street where old Aeolian Hall, a little more than a decade ago, dispensed the strains of chamber and recital music.

The old order passes. . . . Sometimes it is pleasant to pause and recall the days when Caruso at the Knickerbocker at Broadway and Forty-second Street held a sort of court as the world's king of tenors, and Geraldine Farrar was the reigning queen of New York's opera. Doubtless there was more glamor about the early years of this century, not to speak of the fabulous 'eighties and 'nineties, which a few will recall. Standardization, speed and efficiency were not yet so much a credo of our life, dresses were voluminous and transportation more leisurely. But, after all, who would return to these "primitive" days if they could?

VARIATIONS

By Leonard Liebling

When I read the announcement that Ernest Newman had written a new book about Liszt, I eagerly awaited its publication.

Liszt was one of the musical heroes of my boyhood. Several members of my family had known him intimately. Two of them were the master's pupils in Weimar. I drank in every word of their stories about the man, the musician, and his period. The small German centre seemed to me the Holy City of pianism; the Liszt period spelled days of enchanted romance; his great pupils I regarded as anointed apostles privileged to spread the sacred keyboard gospel of the Master of Masters.

In a measure that belief has always remained with me. I read the Liszt books by Fay, Bagby, Wolzogen, Huneker—in fact, every line I could get hold of about the glamorous piano king and his reign at Weimar. My knowledge was fortified further when I got to know well such *Lisztianer* as Moriz Rosenthal, Arthur Friedheim, Eugen d'Albert, Alfred Reisenauer, Alexander Siloti, Emil Sauer, and Bernhard Stavenhagen. Particularly Rosenthal, with his miscroscopic memory, was my fascinating informant. I travelled in Europe for a while with him as his secretary and I never tired of starting him on my pet subject and listening by the hour while he described Liszt's personality and playing, his conversations and artistic opinions. Friedheim, until the day he died, never spoke of Liszt without metaphorically crossing himself. Siloti does so today, and cannot describe the great one's funeral at Bayreuth without breaking into indignation over Cosima Wagner's attempts to prevent the ceremony from interfering with the performances at the Festspielhaus.

From the foregoing it may be seen that I had much first hand information about Liszt, and it was added to considerably by my avid research into every word regarding him, written and said by his contemporaries, Heine, Berlioz, Schumann, Balzac, Mendelssohn, Sand, Chopin, Paganini, Kullak, Tausig, Joachim, Rubinstein, Wagner, Brahms, Leschetizky, Hanslick—the record is practically endless.

Meanwhile I penetrated thoroughly into his compositions—all of them—the worst as well as the best. My wild enthusiasm did not, however, prevent me from separating the two. Young as I was, I correctly reasoned that the cheap transcriptions of current popular operatic numbers were expedient writing designed to top off the performances of the most popular pianist of his day; one who was playing at a time when the recital was comparatively new; when the classics were not daily pabulum for concert-goers; when Chopin and Brahms had not yet become an integral part of every solo piano program.

The public adored Liszt as a virtuoso, as a dazzling necromancer who made a recital into a thing of romantic emotion, of picturesque excitements. His reputation as an amorist among the women conceivably heightened the piquant personal interest he aroused through his stunning appearance and aristocratic bearing.

A showman? Yes. (I never have known a public performer who is not.) But also the founder of the "grand manner" in piano playing; the first who truly popularized the greatest music for his instrument; whose classes produced the most celebrated young keyboard interpreters of their time; who did indeed transcribe Meyerbeer tunes but also Schubert songs (then totally neglected on the concert platform) and thereby aroused public interest which forced singers to put the immortal lyricist into the regular repertoire.

What Liszt did for Bach, and Beethoven, for the "music of the future," for Wagner, and a host of lesser ones, needs no reminder at this moment. Nor what he did for the progress of piano technic and for the improved construction of the instrument. Nor is it necessary to tell again of Liszt's harmonic discoveries (Wagner was an avowed borrower at that source) and innovations in symphonic form and orchestration.

His moral and financial generosity toward his fellow musicians is an indestructible part of musical history.

In that history no more monumental act of renunciation is recorded than his voluntary abandonment of the public pianistic career at the moment when he flamed as its most illustrious and popular figure. Thereafter he became the acknowledged champion and leader of progress in music, its devoted and untiring high priest and humble servant.

As the years went on with me, I readjusted my views regarding some of Liszt's compositions, just as I have done with all other creators, even Bach, Beethoven, Haydn, Mozart, Weber, Wagner Mendelssohn, Chopin, and Brahms. But I continue to think that Liszt wrote many significant pages and some great ones; and that those estimators who today try to sweep him aside disdainfully and entirely, are not true lovers of the piano or understanding students of its literature.

* * *

The foregoing serves as an explanation—a long one—of why I so impatiently looked forward to the arrival of the book by Ernest Newman. It has come at last. It is called The Man Liszt, and is published by Scribners. An hour ago I finished reading page 306—the last—of the volume. I laid it down with a frightful feeling of disappointment and something of disgust.

Newman's admitted effort in his book is to demolish what he calls "the Liszt legend"—the legend that Liszt was a great man, and sincere in his piety, generosity, and entire attitude toward his fellow creatures. Newman does not discuss his music. He gives him grudging credit for some of the real eminence he achieved after he retired from public playing, and especially during the last twenty years or so of his long life. Chiefly, however, Newman concerns himself with the love affairs of Liszt—especially his renowned *liaisons* with Countess d'Agoult and Princess Sayn-Wittgenstein. Summed up as a whole, the volume is a fanatical defense of the Countess, a cleansing of her memory, and a vehement attack on Liszt "the showman", the Princess, and their treatment of d'Agoult in spoken and written word.

Newman states that he set down his screed because of recent new material (hitherto unpublished) issued about Countess d'Agoult, chiefly her own Memoirs, and her correspondence with Liszt. From those documents it appears that she was very much a lady and was maligned and misrepresented by Liszt and the Wittgenstein. And so, what?

Countess d'Agoult wrote books which no one reads today. The only reason she is remembered at all is because she was the mistress of Liszt and bore him several illegitimate children, one of whom became Cosima Wagner. Liszt and the Countess were intimate for years. They separated. She later published a novel about him in which she holds him up to ridicule as a vain virtuoso, a light o' love, a social climber—all in his earlier years. He resented the book, especially as he was then the lover of Princess Wittgenstein. He expressed his disapproval of the Countess, and permitted a false picture of her to go out into the world. For that he is a reprehensible scoundrel and wretch—says Newman. So he sets about to demolish the "Liszt legend" which so long made him out a lofty idealist and courtly cavalier. Well, Wagner was not exactly a cavalier, either. Mozart was much of a vulgarian. Beethoven was no gentleman. Chopin left Sand, learned to dislike her, was made a victim in her novels, and refused to see her when he was on his deathbed. And I say again, "So what?"

Newman heatedly declares that he is no debunker and no muck-raker in his book. I am wondering, therefore, just why he wrote it, and what valuable musical purpose it serves. I am afraid that the good Ernest is seeking some of that very notoriety which rouses him to such rage when he contemplates it in his "hero." The Newman book may interest you; it filled me with fury—but not against Liszt.

* * *

One of the few New York restaurants whose music has scrupulously avoided the jazz influence and nevertheless manages to keep up its excellent kitchen and large patronage, is Lüchow's, down on Fourteenth Street, not one hundred yards from where Adelina Patti made her 1859 début (Academy of Music) and Rubinstein and Wieniawski gave joint recitals in 1872 (Steinway Hall). Lüchow's tiny "orchestra," with Eddie Fink of the fleet digits as "conductor" at the piano, has a repertoire of infinite variety. You are privileged to send requests to *Kapellmeister* Eddie, and your choice is a free one from Johann Strauss' Blue Danube to the Liebestod from Tristan and Isolde. If you like your *Sauerbraten* or *Schnitzel* served with rightly-temperatured *Pilsener* or *Münchener* and fine music excellently performed, try Lüchow's and Fink and his players. If this tip is wrong, you may send your dinner check to Variations.

* * *

Is it the height of bad taste, of bad business, or just envy, when the members of a symphony orchestra publicly make disparaging remarks about the ability of a conductor under whom they perform? Every symphony orchestra has some playing members who feel that they are potential Toscaninis and should be occupying the director's stand. There is no record, however, that the leaders of reputation were aided in reaching eminence by slandering their brothers of the baton.

* * *

Hey, hey, Linton Martin, what do you mean by calling your musical column in the Philadelphia Inquirer, "Theme and Variations"? Are you trying to expose me by having a Theme? Look out for my impending suit—defamation of ability and $850,000 damages. I need character and the money.

* * *

"If the Metropolitan Opera House opens next season with Aida," declares M. B. H., "I, for one, shall bend my neck resignedly and let the axe fall where it may."

* * *

Messrs. Witherspoon, Johnson, and Ziegler, dodging job hunters at the Metropolitan, know now what Franklin D. Roosevelt must have felt like when he was President-Elect.

* * *

W. J. Henderson had better watch out or the hundred per cent Beethovenites will get him. Recently (March 13) he wrote in the New York Sun about Gertrud Hrdliczka's orchestral concert in Town Hall: "There may have been some wonder as to her resurrection of Beethoven's 'Consecration of the House' overture, but it is well to remember that in Vienna the name of Beethoven sanctifies anything he wrote, no matter how far below his standard it falls. The performance of the composition did nothing toward making it sound better than it was."

* * *

The paid claque of politics is getting to be louder than that of grand opera. No wonder H. I. Phillips, humorist of the New York Sun, dubs our country "United States of Hysteria."

* * *

From the New York Evening Journal's lively radio column:

> Emil Coleman auditioned a new trumpet player Saturday. Other members of the orchestra nodded sadly as the fellow played. After he had departed, Coleman remarked: "That is the only fellow I ever heard who made three mistakes on one note: He played it too soon, an octave too high, and then missed the pitch altogether."

* * *

U. S. Senator Copeland calls on President Roosevelt to help the "white collar workers" who "cannot wield pick or shovel," and lists them as "doctors, nurses, dentists, lawyers, engineers, clerks, milliners, dressmakers, needle workers, stenographers, manicurists, accountants."

Musicians without white collars are those who have no money for laundering, or who do not own any collar at all.

* * *

"Wouldn't it be better?" asks M. T., "if some of those animated concert singers gestured less with their hands at the audience, and more with their minds at the composers?"

* * *

It was time to do something about opera at the Metropolitan, with all those Wagner performances this season, and only two of Cavalleria and Pagliacci.

* * *

Our Parisian Irving Schwerké of Paris, steps down from Olympus to Allotria, and sends this pleasantry:

Composer to Friend: "How did you like my new Cradle Song?"

Friend: "It's completely realistic. By the tenth measure I was sound asleep."

* * *

Commenting on the March 21 performance of Tosca at the Metropolitan, the music critics had this to say about Lotte Lehmann's habiliments:

American	Herald Tribune
She looked romantically handsome in her first-act Empire costume of green velvet, with long skirt and feathered hat of Eugenie pattern.	Mme. Lehmann, looking very beautiful and dashing in her blue velvet and satin Directoire gown and her becoming picture-hat with its pink and blue ostrich feathers. . .

However, The Post contradicts the other fashion tyros by remarking that "Miss Lehmann labored under the disadvantage of some ill-fitting costumes."

So much for music critics as *couturiers*.

General Motors fed the music and radio critics, managers, composers and several others of the tribe at the Hotel Gotham last week, when the corporation, through its vice-president, Alfred H. Swayne, Mr. Garrett of Campbell-Ewald, its advertising agents, and Henry Souvaine, who prepares its symphony concert programs, announced two American Music Festival Concerts on April 7 and 14. The boys and two girls (Grena Bennett and Eva Gauthier) were fed and quaffed with indulgence and the roseate faces of Frank Chapman, Julian Seaman, Deems Taylor, Bert Neuer, Sig Spaeth, Herbert Witherspoon, Leonard Liebling, John Tasker Howard, David Guion, George Antheil, Jack Salter, Henry Hadley, Horace Johnson, Pierre Key, Harold Arlen, Freddie Schang, Fitzhugh Haensel, Marks Levine, Johnnie Majeski, Cal Franklin, Carleton Smith and Herbert Brodsky shone out like beacon lights in a thick fog from the sea of other gentlemen of the honorable profession. At the last seat of the long U-shaped table I ate and drank industriously, mentally content at the lunch money I had saved by reason of my cadged invitation. Complacently I waddled home to my afternoon siesta, wondering if I could pick up a second-hand General Motors car for less than fifty cents to show my appreciation.

P.S. Sig Spaeth, Herb Witherspoon, Mr. Swayne, Mr. Garrett, Len Liebling and Deems Taylor spoke to the boys about music, but I was so drowsy I didn't hear what they said. Anyway, music gives me indigestion, and who am I to trouble a good meal?

* * *

Eddie Cantor has taken office quarters next door to those of the Musical Courier, on the fourteenth floor of Steinway Hall. It's a toss up whether the neighborly influence will transform Eddie into a symphony sharp or make a hotcha devotee of your darling Simon Snooper.

* * *

I've had any number of anxious inquiries as to what our Leonard meant when he called someone a "jobbernowl," in his Variations a couple of weeks ago. Well, I can tell you that it is not a feathered jabberwock. A "jobbernowl," my dears—and I've looked it up in Webster's—is a "blockhead," or if you prefer, an "addlepate."

* * *

Little Lauritz Melchior celebrated his first birthday on March 20 with a party at the Hotel Ansonia. His mama had asked all his young friends to come and play Drop the Handkerchief, Post Office, Spin the Cover and Musical Chairs.

When I arrived everybody was having a hilarious time. "Kleinchen" Melchior was "it" at the moment and she was surrounded by a ring of children that included Kirsten Flagstad, Elisabeth Rethberg, Marek Windheim, Emanuel List, Gertrude Kappel, George Cehanovsky, Francis Perkins, Frank Wenker, Grena Bennett, Helen Redington, Cora and Berthold Neuer, Germaine Schnitzer, Dorothee Manski, Estelle Liebling, Howard Potter, Yvonne d'Arle, George Engles, Marks Levine, John Majeski, Pierre and Gertrude Key, Earle and Carolyn Lewis, Grace Nylen, Danton Walker, Walter Damrosch, Horace Johnson, Alfredo and Alice Gandolfi, Constance Hope, Alexander and Wilhelmina Haas, Giovanni Martinelli, William Sullivan, Leonard Liebling, Karl Weigert, Walter Bransen, Simon Vukas, Karin Branzell, Vera Brodsky, Edith Behrens, Minna and Lawrence Sophian, Giulio Gatti-Casazza, Richard Bonelli, Edward Ziegler, Suzanne and Charles Cleaves, Julian Seaman, Anna Schorr, Vincenzo Bellezza, Henriette Weber, Oley Speaks, Wilhelm von Wymetal, Albert Bagby, Mildred Crooks, Greta Rauch and little Lubetkin with his great big English sheep dog.

As part of the entertainment four sweet little girls, Greta Rauch, Connie Hope, Alice Gandolfi and Edie Behrens, dressed up like the Valkyrie and came on ho-yo-to-hoing. Suddenly there was a rush and young Marek Windheim ran into the room costumed as Brünnhilde and threw herself—I mean himself—upon little Lauritz, kissing and hugging him. Little Lauritz almost cried—he was so startled; but when everybody patted his head he smiled and gurgled again. Marek's entrance upset Kirsten terribly, however, for she always has played that game herself and she felt sure that Marek was trying to do her out of her place. But "Kleinchen" and little Georgie Engles soothed her and soon she was playing as gaily as ever.

A royal collation of just the proper things for young tummies was served and they all ate tremendously.

When little Lauritz has his second birthday we all hope he will have another party, because the lads and lassies had *such* a good time.

* * *

Have you ever heard Harold Samuel tell the story about a recital he played on his tour of Australia? Stop me if you have. Well, here's the way it happened.

Harold arrived at the auditorium where he was to play to find the stage door closed and locked. After pounding on it for a few minutes he went to the box-office and asked for the janitor. He was informed that the janitor had gone home to supper, and Harold finally prevailed on someone to go and fetch him. The janitor didn't come, and didn't come, so waiting ten minutes after the scheduled hour of the concert, Harold walked down through the house and up on to the stage. He noticed two men on a ladder fixing some lights up in the balcony just as he was half through the first piece on his program, so he stopped, apologized to the good-sized audience, and asked the men to please postpone their repairs. They agreed loudly and disappeared.

Harold began the piece all over again, and just as he arrived at the same spot, a man came out from the wings on the stage and beckoned to the pianist. Harold shook his head vigorously. The man advanced a few steps and whispered, "I'd like to tell you ——." Harold, believing a dire message had come for someone in the audience, stopped and asked, "Well, what is it?"

"Please, sir," said the man, "I just wanted to say the artist's door is unlocked now."

* * *

At the first Metropolitan Tosca performance there congregated many of the prize tonal bloods of New York. In my peregrinations I bumped into Marishka Rapee, Doris Doe, Colette d'Arville, Deems Taylor, Teddy Gannon, Walter Damrosch, Constance Hope, W. J. Henderson and his spouse, Edith Behrens, Freddie Schang, Dorle Jarmel, Josie Vila, May Johnson, Grena Bennett, Helen Redington, Jack Salter, Leonard Liebling, Efrem Zimbalist, Alma Gluck, Samuel Chotzinoff, Henriette Weber and Oley Speaks.

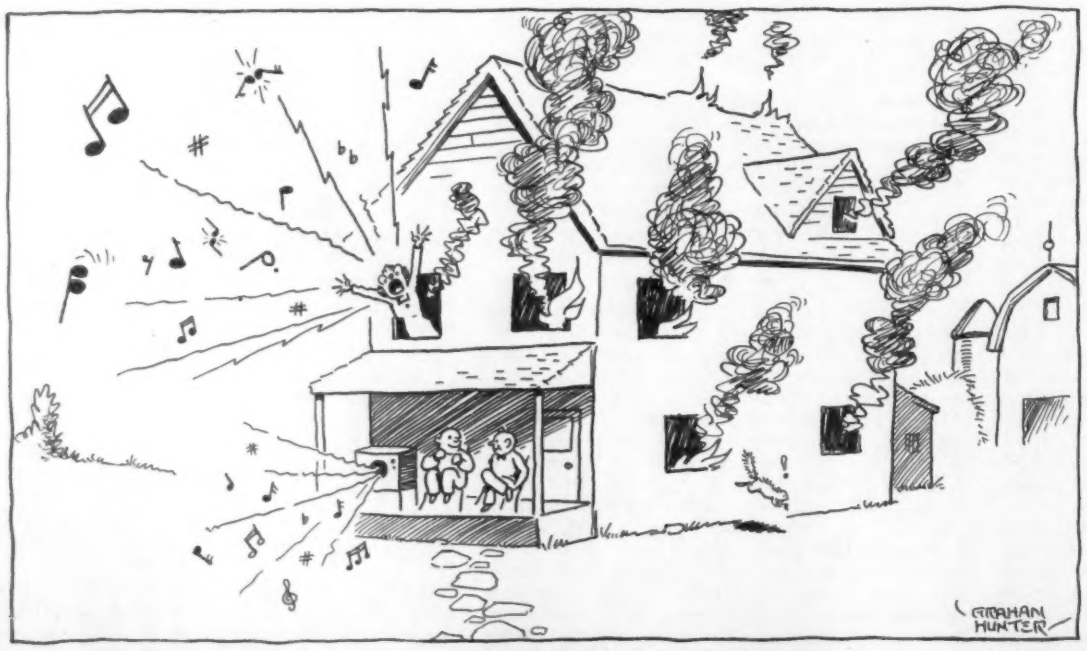
During the second act when Martinelli, as Cavaradossi, did a masterly stage fall after the torture scene and accidently dragged one of his guards to the floor, I overheard Efrem Zimbalist ask his wife, Alma Gluck, "Do they always do that fall in that scene like that?"

Tut, tut, Efrem; can't you tell an operatic accident when you see one?

Rossini's Moses Repeated at Hippodrome

Salmaggi's fourth presentation of the Biblical opera, Moses, forerunner of Aida, drew a fair audience at the matinee. Julia Peter looked the part as Pharaoh's Wife, singing with full tones and making the character dignified and effective. Hers was not a big rôle, but she made it altogether worthy and markedly dramatic. Nino Ruisi fills the immense Hippodrome space easily, and he received many personal curtain calls. Costante Sorvino sang Elisero; Rocco Pandisco was Pharaoh; Lorenzo Poerio sang Amenofi for the first time; Agnes Robinson sang Maria, and other rôles were sung by Perla Dorini, Eugenio Prosperoni, and Wladimir Delof as The Voice.

Eugene Plotnikoff, conductor, earned the warm welcome given him. For the effective and colorful ballet he used Goldmark's Queen of Sheba music, and throughout, his guiding hand became a power for unity. R.



"Tessie is getting good. She's got more voice than any radio soprano."

Foreign News in Brief

Georg Kugel Created Chevalier of Legion of Honor

PARIS.—Georg Kugel, Councillor of Commerce and head of Konzertdirektion Georg Kugel, Vienna, has been created a Chevalier of the Legion of Honor by the President of the French Republic.

Glazounoff's New Opuses

PARIS.—Alexandre Glazounoff, veteran Russian composer, now living in Paris, has put the finishing touches to two new works: a concerto for saxophone and strings, and a Poème Héroique for orchestra. I. S.

I See That

Mr. and Mrs. Eugene Ormandy (Steffy Goldner) are the parents of a boy, born in Vienna on March 17. Mr. Ormandy is the conductor of the Minneapolis Symphony Orchestra.

* * *

The New York Matinee Musicale (Rosalie Heller Klein, president) will sponsor an American Composer's Day at the Hotel Astor on March 31, presenting Gena Branscombe and her choral organization of fifty voices; Harrington van Hoesen, baritone; and Josef Gingold, violinist.

* * *

Artur Schnabel, pianist, and the Russian Ballet of Monte Carlo, returned to Europe March 23 on the SS. Ile de France.

* * *

Emma A. Dambmann, contralto and teacher of voice, gave a musicale in New York on March 2 at which Florence Foster Jenkins sang, Edna Mussa performed piano solos and May Lang was accompanist. Another affair at her studio presented four pupils, with Mrs. M. B. Murrell as guest of honor.

* * *

Louis Dornay and Betsy Culp, with Anne Barnouw as narrator, gave an all-Holland recital at Columbia University, New York, on March 19.

* * *

Marion Lorraine, soprano, and Elsa Moegle, harpist, will give a joint recital at the Barbizon-Plaza concert hall, New York, on April 9.

* * *

On March 18, Elizabeth Hipple, the Philadelphia pianist, appeared in Washington at the White House, as soloist with the National Symphony Orchestra under the direction of Hans Kindler. Miss Hipple has the distinction of being the first artist to appear at the White House as soloist with the National Symphony Orchestra.

OBITUARY

Renato Zanelli

The death of Renato Zanelli, operatic singer, was reported in a dispatch from Santiago, Chile, on March 25. The report stated that the singer had died as surgeons were preparing to operate on him. Mr. Zanelli was a native of Chile. He first came into prominence as a baritone, and sang in opera in London and in Italy, also at the Metropolitan Opera House for a brief period about fifteen years ago. Several years ago he changed his vocal range to that of a dramatic tenor. He had made a guest appearance with the Cosmopolitan Opera Association at the Hippodrome, New York, last year. He is survived by his widow and by his brother, Carlo Morelli, operatic baritone.

Charles Carver

Charles Carver, concert and radio singer and basso in the choir of St. Thomas Church, died in a New York hospital on March 23 of acute appendicitis after a three days' illness at the age of thirty-seven.

Mr. Carver made his first appearance on the concert stage on December 22, 1919, at Aeolian Hall, New York. Since its first presentation he had taken part in the Palmolive radio program.

He is survived by his mother, Mrs. Charlotte A. Carver, and by two brothers, William K. and Alan Carver.

Romance of the Bagpipes

(Continued from page 6)

seems to feel that they are wanderers, merely visiting the lowlands but that their hearts are back in the hills and their songs more mournful than ever since they express nostalgia for the mountains, wild and beautiful, where they truly are a part and have a part in the symphony of nature's music.

I can never forget the first time I heard the bagpipes in India. It was at sunset. I was wandering along a mountain trail between Darjeeling and Ghoom in the Himalayas. Lost in admiration of the profound beauty and majesty of the end of day, I had stopped to look up at the rosy peaks of the snows and the deep purple of the valleys below, when a far-off beat of drums and a faint melody came to me over the ridge above and back of me. At first it semed part of the pageant of sunset; the drums, the pulsing vibration of the banners of color that streamed over the Western skies; the melody, the song of the wind in the great pine trees. But the music came nearer and nearer and the plaintive skirling of the bagpipes flung their inexorable appeal into the wild beauty of the hills.

AN ENTRANCING SCENE

Soon, as I stood entranced waiting and listening, a company of Goorkha soldiers came marching down the winding trail headed by the corps of drummers and pipers. They marched by with steady rhythmic step, strong sturdy little brown men with something of the freedom and litheness in their bodies that all mountain men know. They swung along past me silently, their faces alight with the magic of the bagpipe tune; their feet responding with tireless energy to the monotone of the drum-beat. Somehow it was a moving and fascinating picture.

I seemed to be looking on at some tableau of nature's own, and as I stood there, the soldiers disappeared around the curve of the hills and the music faded gradually away into the distance until I did not know whether it was my heart-beat or the far-off throb of the drums that I heard. The music, the men, the setting, all were in perfect harmony. The dark-skinned men, the bagpipe's drone, the drum-beats, the gradual coming of India's brief twilight seemed like a projection of an ancient past. As though these inscrutable hill-men marching over the mountain trails into the dying sunlight were a part of the cosmic march of all men, coming from the beginning of time and going into its eternity.

I suppose such a picture, glimpsed in India's majestic mountains, seemed to impress indelibly upon my mind that the music of the bagpipe belonged there so perfectly. And, since all great hills are affinities, it is but natural that the bagpipe belongs in Scotland, as it would belong in all mountains, everywhere.

Civic Orchestra Scores In Richmond

Joseph Schuster Gives Artistic Program for Woman's Club

RICHMOND, VA.—The Richmond Civic Orchestra of sixty local players, under the virile baton of Franklin Woodson, gave its second concert at the Hotel Jefferson, moving into more select quarters than heretofore. The program on this occasion was likewise considerably more ambitious, including Sibelius' Finlandia, a Haydn symphony, Luigini's Ballet Egyptien, and a Mozart concerto for violin and orchestra.

It is not too much to say that the organization has advanced in command and technic since its appearance only a month ago. True, there are some niceties of finesse and delicacy which are as yet rather beyond its powers, but it is a worthy ensemble and on this occasion brought pleasure to an audience of marked size.

Minerva Sorg, concertmaster, was the soloist in the concerto, bringing to her rôle ample technic and musicianly spirit. In the orchestral work, the Haydn was especially well done and fitted well into the capabilities of this young organization.

SCHUSTER IN RECITAL

Joseph Schuster, cellist, accompanied by Arpad Sandor, was the Woman's Club soloist on March 4, at the club's auditorium. The occasion was an outstanding one and much acclaim was accorded both artists. A splendidly arranged program brought out many qualities of Mr. Schuster's great art, and Mr. Sandor likewise shone in the difficult accompaniments.

One of the city's sterling vocalists was heard at the Ginter Park Woman's Club recently when Esther Heller Cooper, coloratura soprano, appeared in recital under the auspices of the music department of the club. Wilfrid Pyle accompanied.

Mrs. Cooper's program was excellently selected, with music by Haydn, Arne and Mozart, also two groups of modern compositions. Mrs. Cooper's voice is a well poised one, with a full, resonant middle register and top notes of marked power and brilliancy. Mr. Pyle, always a capable pianist, accompanied admirably and often with brilliancy.

J. G. H.

Damrosch Jubilee Performance to Enlist Large Chorus

At Walter Damrosch's Golden Jubilee performance in the Metropolitan Opera House, New York, April 12, to celebrate his fiftieth year as a conductor of opera and concerts in New York City, a large chorus will be used for the first time for the chorale finale of the third act of Die Meistersinger.

The 400 singers will consist of the Metropolitan Opera Chorus, the Russian Opera Chorus, and 225 members of the New York Oratorio Society. The Oratorio Society chorus has been specialy interested in taking part in the jubilee performance as the society was founded by Dr. Leopold Damrosch in 1875, and Walter Damrosch was its conductor for many years after his father's death. This is believed to be the first performance of Die Meistersinger in English. The program also includes the second act of Beethoven's Fidelio, with a distinguished cast.

Lauritz Melchior and Dorothee Manski, both of the Metropolitan Opera, and John Gurney and J. Alden Edkins, young American singers, will appear in Fidelio. In Die Meistersinger, first appearances in their rôles will be made by Lawrence Tibbett as Hans Sachs, Richard Crooks as Walter Von Stolzing, Helen Jepson as Eva, John Barclay as Beckmesser, Frederic Baer as Pogner, and Edwina Eustis as Magdalene. George Meader, the David, has sung this rôle many times at the Metropolitan.

As the Fidelio excerpt opens with the scene in the dungeon and presupposes a knowledge of what has gone before, Dr. Damrosch has arranged a short spoken prologue which will be recited before the curtain, while the orchestra plays the introduction to the second act. According to a custom inaugurated by Dr. Leopold Damrosch, the orchestra will play the Leonore Overture No. 3 at the conclusion of the act.

Mr. Damrosch will conduct the performances under the auspices of the Metropolitan Opera Association. A Citizens' Committee of 400, and an artists' committee of musicians of nation-wide and world-wide reputation are sponsoring this jubilee program.

All the artists taking part have donated their services for the occasion, and Mr. Damrosch will give the entire proceeds to the Musicians' Emergency Fund. The performance is under the management of George Engles.

A committee of artists sponsoring the celebration includes Paul Althouse, Rose Bampton, Georges Barrère, Leon Barzin, Harold Bauer, Vincenzo Bellezza, Artur Bodanzky, Walter L. Bogert, Lucrezia Bori, Emilio de Gogorza, Mischa Elman, Carl Engel, Ossip Gabrilowitsch, George Gershwin, Leopold Godowsky, Rubin Goldmark, Victor Harris, Louis Hasselmans, Jascha Heifetz and Josef Hofmann. Ernest Hutcheson, Sascha Jacobsen, Frederick Jagel, Helen Jepson, Edward Johnson, Hans Kindler, Hans Lange, Lucile Lawrence, Lotte Lehmann, Josef Lhevinne, Rosina Lhevinne, Emanuel List, Pierre Luboshutz, Dorothee Manski, Daniel Gregory Mason, Giovanni Martinelli, John McCormack, Yehudi Menuhin, Maria Müller and Ezio Pinza. Sergei Rachmaninoff, Fritz Reiner, Artur Rodzinski, Elisabeth Rethberg, Leon Rothier, Felix Salmond, Carlos Salzedo, Ernest Schelling, Friedrich Schorr, Giulio Setti, Alexander Siloti, Albert Spalding, Albert Stoessel, Olga Samaroff Stokowski, Gladys Swarthout, Deems Taylor, John Charles Thomas, Lawrence Tibbett, Efrem Zimbalist, Mme. Alma Gluck Zimbalist, Willem Willeke and Herbert Witherspoon.

Leon Sparks in Mana-Zucca Songs

Leon Sparks, baritone of Chicago, has been featuring Mana-Zucca songs on his programs this winter, including Waiting, Peace at Last, Nichavo, Hast Thou Forsaken Me, De Heabenly Choir, If Flowers Could Speak, Top o' the Mornin' and I Love Life. Mr. Sparks has also frequently broadcast these numbers over the air.

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The Instrument of the Immortals

Repertoire and Technical Requirements of the Coloratura Soprano Discussed

Galli-Campi, Operatic, Concert and Radio Artist, Gives Views on Various Problems of Vocalism

Galli-Campi, American coloratura soprano, who was soloist at a recent White House musicale, was selected as a leading singer with the Chicago Civic Opera Company when Herbert Witherspoon—named last week general manager and artistic director of the Metropolitan Opera—was vice-president and artistic director of the Chicago company.

He heard Miss Galli-Campi in a private audition, and asked her to sing for him at a later date at Town Hall, New York. On this occasion he had his associates with him. Galli-Campi sang arias from Rigoletto, Mignon, Lakmé, Lucia, and the Queen of Night from The Magic Flute. They immediately selected her to sing with the company that season. The Insull débacle causing abandonment of the season, prevented the fulfillment of this engagement.

However, that year Galli-Campi appeared in Cincinnati as the Queen of Night in Mozart's Magic Flute, as Gilda in Rigoletto, and Philine in Mignon—twelve performances. Los Angeles heard her later in concert, at the Philharmonic Auditorium on the L. E. Behymer concert course.

"Coloratura" Defined

Upon her return from the White House, where she was presented by the President and Mrs. Roosevelt in a musicale, she was asked for comment on the coloratura art. The singer answered: "It seems that many have an erroneous understanding of the meaning of the term 'coloratura soprano.' It is a generally mistaken notion that this phrase describes the possessor of a voice that does tricks—a stunt voice, whose outstanding contribution is the ability to sing a few phenomenally high notes. This certainly is not correct. The word 'coloratura,' which means florid, is perhaps misleading. In Italy they do not use it. A singer with my type of voice would be called *soprano leggiero*—meaning light soprano. The adjective describes the quality, the texture of the voice—which is not necessarily a small voice—but one which is of a different timbre from the more weighty dramatic or lyric soprano. A well-pointed coloratura voice having proper resonance often can be heard over a large orchestra more easily than many voices of much heavier texture.

"Despite the fact that the coloratura soprano voice attracts probably a larger following than many of the other types of voices, conductors of orchestras are reluctant to use the coloratura. They hold the erroneous belief that the orchestra must be sacrificed if the coloratura is to be heard."

"What do you consider the best attitude for a student with a light soprano voice to assume?"

"A coloratura soprano," said Galli-Campi, "should first consider herself merely a soprano; she should master the lower and middle registers of her voice. Altogether too many coloraturas sacrifice this in a mad, distorted belief that a few top notes are more important. The silvery smoothness, warmth, accuracy of intonation, and musicianship displayed in the use of the middle and lower ranges—without spectacular pyrotechnics—determine the lasting appeal of the coloratura. If she can move her audience by the feeling she injects in some simple melody, she will find her greatest success there. After all, no matter how high and clear her florid passages, at best they are merely embellishments, and they lack the soulfulness that may be projected by the middle and lower voice. All singers', or for that matter any musician's, major concern should be the artistry and taste in interpretation. A voice that climbs the heights, devoid of warmth, soon tires the audience. The sparkling runs and scintillating trills are only embellishments to a performance.

"They startle but do not hold the audience."

Overcoming Pitch Deficiencies

"What do you consider the most glaring fault among coloratura sopranos?" Galli-Campi was asked.

"Too many of them sing off-pitch," was her quick reply. "This fault is probably more common among coloraturas than other voices."

"Why?" pursued the interviewer.

"It may be caused by lack of proper musical training. I think, however, that when it is encountered in an experienced singer, it comes from either carelessness or lack of proper breath control and support. The established vocalists often become negligent of the fundamentals which were drilled into them as students. When this fault is encountered in a very popular, successful artist, it is due, as a rule, to being overworked and tired—singing more engagements than she should."

"With your standards of the coloratura art, how often do you think a coloratura soprano should sing in any one week?"

"Not more than three full concerts a week, and never more than two major concerts or opera performances, and two short radio engagements."

"What material comprises your repertoire?"

"In opera, I know all of the standard coloratura rôles—French, German and Italian—and the principal arias from other works less frequently performed; in all, about 100 arias plus many operettas. In concert, I draw on these and also try to include a wide selection from the song literature."

"Do you sing Lieder and oratorio?"

Miss Galli-Campi smiled as she replied, "A minister's daughter must know oratorios. I find inspiration in them. I enjoy singing German Lieder that suit my voice."

"Is your repertoire committed to memory?"

"Yes, more than 1,000 compositions."

Love for Good Radio Music Growing

Miss Galli-Campi deplored the fact that so many concert artists who have appeared on the radio, where it is the practice to use a note book, have carried this practice to the concert stage. Here the interviewer recalled Galli-Campi's appearance as soloist with the General Motors Symphony Orchestra, and a discussion of radio and its influence on musical taste ensued.

"Radio is a powerful agent in any direction—good or bad. I believe the public inherently loves good music. It is merely a matter of becoming more familiar with the best examples of the art. The public became accustomed to jazz only because they heard it more often than the better forms of musical composition. Since the New York Philharmonic Orchestra broadcasts and the Metropolitan Opera programs have been sent over the air-waves, there are unmistakable manifestations of an ever-increasing popular appeal of the better musical compositions. Sponsors of radio programs, who a few years ago wanted nothing but the cheap and sensational, now are sponsoring the more serious examples of the art."

Returning to concert deportment, Miss Galli-Campi said, "I have little patience with artists who are too busy to commit their concert programs to memory."

"Granted musical proficiency, what do you think is the most essential requisite for an artist wishing to hold her public?"

"The ability to establish a bond of sympathy with the audience," was the prompt reply. "What does it avail the singer if she performs with wellnigh technical perfection, if she sings for herself alone? No matter how beautiful the message, if it does not touch the heart and inspire those for whom it is intended, it fails of its purpose. It seems to me that an artist must first possess a real love for her audience, must perform for them and give her all to please them. She must cherish the bond thus established as a most precious thing in the art. The ideal performance is achieved when the artist is sensitively attuned to the audience."

M. L. S.

Elman Hailed in Miami Appearance

Miami, Fla.—Mischa Elman appeared as guest soloist with the University of Miami Symphony Orchestra (Arnold Volpe, conductor), on March 7 in Orchestra Hall. The house was filled to capacity. Playing the Tschaikowsky concerto with the orchestra, Elman held his audience spellbound by the brilliant manner in which he performed this violin masterpiece. The University of Miami Orchestra is the first university orchestra with which Elman has played, and they arose to the occasion by the excellent support they gave the artist. Vladimir Padwa capably presided at the piano for the solos.

The orchestra opened the program with the playing of the Leonore Overture, No. 3 by Beethoven, and following the concerto for violin, played Capriccio Espagnol by Rimsky-Korsakoff.

A. F. W.

Goldsand Concludes Tour of North and South America

Robert Goldsand, pianist, who recently sailed for Europe, arrived in New York the first of January and in that month alone fulfilled seventeen concert engagements. His tour took him to the Pacific Coast for the first time.

ROBERT GOLDSAND

"The audiences of the West are particularly splendid," said the young pianist. "They appreciate good music and understand it. I really enjoy playing in America almost more than anywhere else. New York audiences inspire me; yet I must not forget the marvelous time I had in South America. That was two years ago. Last year, you see, I took the whole time off for study. I have been before the public for fourteen years, so it was the first real concentrated study I had had in all that time.

"I spent seven months in South America and toured all over. I appeared in almost every country: Brazil, Chile, Peru and the Argentine. I found that the people have great intelligence and a fondness for pianists. They have much less appreciation of string music and like the type of programs you do here in New York. They enjoy Chopin and Brahms the least of all. Of course this estimate of musical appreciation applies to the larger cities. Off the main roads, so to speak, there is no culture.

"I played nine concerts in a single city—all different programs, so you see one always has to be prepared. For instance, I gave eight concerts each in Lima and Santiago; also the same number in Buenos Aires within three weeks. It was really a happy experience."

Mr. Goldsand, during his trip to America, gave two Town Hall recitals and was heard over the NBC and Columbia networks. He will return to America for a longer period next year.

J. V.

Laura DeWald Kuhnle Presents Juniors in Annual Program

Philadelphia.—A large and appreciative audience was present to hear the annual junior program of the Philadelphia Music Club (Ella Olden Hartung, president) in the Rose Garden of the Bellevue-Stratford on March 12. The choral numbers—Lullaby by Brahms and Fairy Pipers by Brewer—sung by intermediates and juniors, showed the voices clear and not forced beyond the line of musical tone. The junior piano ensemble, Dorothy Schneider, Doris Steever, Florence Ott and Edmund Steever, is directed by Louise H. Fortescue. Others taking part included Mary Kilford, reader, and Florence Medorff, soprano. The juniors were heard in Pale Moon (Logan) and the juveniles gave Raggedy Ann in Make Believe Land. The portrayal of the lovable Rag Doll was effective. The playlet, When the Sun Stayed in Bed, presented by intermediates, was colorful, the cast well poised, and lines given with clear diction. In costume and with courtly grace, the juniors danced and sang the chorus and minuet, Fleecy Clouds, to music by Beethoven. The minuet was in charge of Margaret A. Kuhnle; the program, of Laura DeWald Kuhnle, director of junior chorus and dramatics.

M. K.

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Musicales

Jean Buchta in Lecture-Recital

Jean Buchta's skill as a lecturer-pianist was again apparent on March 13, when she presented before the members and friends of the Harmony Guild of New York another of her illustrated lectures on the structural characteristics of nationalism in music, entitled Russia's Great Five.

Following the informal lecture, an interesting and well chosen program of songs by Balakireff, Rimsky-Korsakoff and Moussorgsky was given by Frederica Fricken, soprano. In her interpretation of these Miss Fricken, one of the Guild's artist-members, ably demonstrated her gifts as a singer who brings to bear upon each song a fine sense of its musical as well as poetic background. Thorough appreciation and enjoyment of the work of both artists were shown by the audience. E. G.

* * *

Dr. Clarence Dickinson's Friday Noon Music

Continuing his interesting noon-hour recitals at the Brick Presbyterian Church, New York, that of March 15 was devoted by Dr. Clarence Dickinson to composers who lived between the years 1585 and 1759. The Motet Choir of the church opened with Bach's Ah, How Fleeting, in which the voices proved an excellent background to soprano and bass solos. Harold Haugh, tenor, sang Waft Her (Handel) with restrained expression; and the Water Music, especially the Air, with its distant sounds, was an effective organ solo. The chorus, unaccompanied, sang Sing to the Lord (Schütz) with energy.

A Handel program on March 22 drew a large audience, John Langstaff, boy soprano, singing O Had I Jubal's Lyre and Angels Ever Bright and Fair with facility. Bruno Labate, oboist, produced expressive tones in selections from a concerto, and was especially praised for sweet melodiousness in the Largo. Organ items included movements from concertos IV and VI; the complete fifth concerto, with The Cuckoo and Nightingale, and The Harmonious Blacksmith. On March 24 the Motet Choir of the Brick Church, under Dr. Dickinson, produced Verdi's Manzoni Requiem. F. W. R.

* * *

Berúmen and Andres Appear

The Gunin Studios of New York were filled to capacity when Ernesto Berúmen, pianist, and Elizabeth Andres, contralto, appeared in a joint recital before the Soloists Musicales Club on March 12, before a select audience of artists and music-lovers.

Mr. Berúmen opened the program with a transcendental performance of the Mexican Ballade, based on two folk-songs by Manuel Ponce, which brought a storm of applause. This was followed by a group of German songs presented delightfully by Miss Andres, with Ethelynn Watton at the piano. Miss Andres' beautiful voice also was heard to advantage in a group of Russian songs, and in two charming songs by La Forge.

Mr. Berúmen played later a group of compositions by Granados, Falla and Albeniz, displaying a fine understanding of this music in which he excels. Both artists were compelled to add several encores to the printed list. F. T.

* * *

Berta Gerster-Gardini Gives Operatic Scenes

Operatic scenes in costume were presented on March 21 in the concert hall of the Roerich Museum by the pupils of Berta Gerster-Gardini. Helen Curtiss opened the program with an intelligent interpretation of Elisabeth's aria from Tannhäuser. She was followed by Lillian Odze, who revealed considerable vocal dexterity in the Mad Scene from Lucia. Then Verna Carega, looking beautiful and dashing in her sixteenth century gown, sang the aria O Don Fatale from Verdi's Don Carlos, displaying a lovely, well-trained voice and a passionate delivery. The Letter duet from Nicolai's charming and rarely heard opera, The Merry Wives of Windsor, as presented by Ethel Johnson and Marian Linehan, was a warm-blooded, impulsive creation both vocally and histrionically.

During the intermission, which followed this number, Prince Obolensky delivered an address on The Future of Opera in English, in which he stressed the points that are now being so widely discussed in connection with the new management of the Metropolitan. Next were heard three numbers from Pagliacci: the arias of Nedda and Canio and the final duet. As sung and acted by Tonia Tarsanen-Forsyth and Carlo Sorce they made a strong appeal. Mr. Sorce in particular poured out his tones in an attitude of such poignant grief as to make a deep impression.

The entire program was sung in English and the young artists did credit to their teacher. Artistically they are all the grandchildren of the immortal Etelka Gerster. The affair was given for the benefit of the Gerster Scholarship Fund. The piano accompaniments were admirably played by Florence Barbour. A. A.

* * *

Dr. A. Verne Westlake's Fortnightly Musicale

Aeolian Hall, New York, was crowded at the March 20 Fortnightly Musicale, under Dr. A. Verne Westlake's supervision. Lia Leuzzi, soprano and radio artist (WJZ), opened the program. She sang Si mes Vers (Hahn), a Bohm song, Weisst Du, Mutterl (Kutschera) and Loca (Grever), and was later heard in Ah Fors e Lui (Verdi), and songs by Donaudy, Morris and Wakefield. Her voice, rich in color, combined with artistic style, brought her much applause. Laura Hanson was her able accompanist.

Grace Harrington, seven-year old pianist (pupil of Helen Harding), performed pieces by Dussek, Brahms and Chopin, showing fine ability; she added two encores. Hortense Yule, pianist (from the Westlake Studio) offered Intermezzo (Schumann), Nocturne Tangier (Godowsky) and a Chopin polonaise. Her playing evoked a storm of applause, for she creates beautiful tone quality allied with fine interpretation and poise. She appeased the demand of the audience for an encore. William Pilcher, tenor, with Irene Hampton at the piano, sang works by Handel, Rachmaninoff and Walton, showing an excellent style and a pleasing voice. F. W. R.

* * *

Clay-Küzdö Pupils Presented

Several of Mme. Bessie Clay-Küzdö's students participated in a concert given by L. Chavana, also a Küzdö pupil, at the Russian Art Centre in Steinway Hall, New York. Conspicuous among them, for her vocal tone quality and the artistic performance of her varied numbers, was Marie Romaine, known as a radio artist. In addition to florid operatic selections, which is her special forte, she sang several light opera numbers as well as a group of her native Hungarian folk-songs.

Francis Egan, lyric tenor, was heard in songs of serious vein and also delighted his audience with a group of characteristic Irish folk-songs, sung with dash and effervescence. Irving Schmetterling, a young tenor robusto, contributed grave and gay songs with telling effect. He added an encore in response to enthusiastic applause.

Boyce Baker enlivened the occasion with his impersonation of the comical Negro preacher.

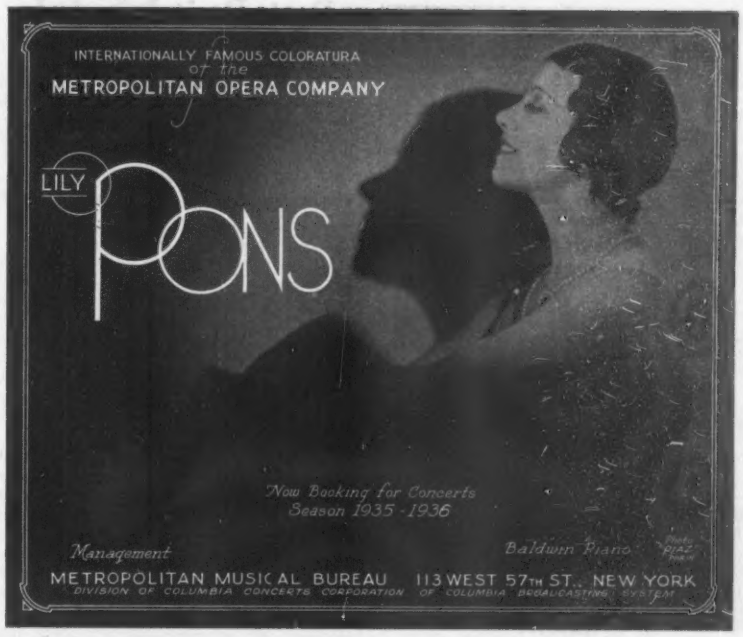
Mr. Chavana closed the concert with a sympathetic performance of the Elegie of Massenet. This was Mr. Chavana's début as impressario and the concert was a decided success. G. N.

Josef and Rosina Lhevinne Play

A recital by Josef and Rosina Lhevinne was given in the Straus Auditorium of the Educational Alliance, New York, under the auspices of its department of concerts and lectures, on March 24. Mr. Lhevinne played a group of Chopin works with his usual brilliant attributes of tone, technic and style. The two artists gave three groups of two-piano numbers, including Schubert's Divertissement à la Hongroise (written for four hands), and compositions by Bach, Schumann, Reinecke, Debussy-Ravel, Rachmaninoff and Stravinsky (the Danse Russe from Petrouchka, arranged by Ganz and Klein). Both pianists were warmly fêted for their splendid keyboard collaboration and interpretation of a program of notable variety and musical interest. Siegfried H. Kahn arranged the program, and Leonard Liebling, editor-in-chief of the Musical Courier, acted as commentator. C. B.

Leopold Heard in Philadelphia

Ralph Leopold gave a piano recital before the Literary and Social Guild of Tabernacle Presbyterian Church in Philadelphia on March 4. His program was formed of classical and modern works for piano, as well as several of his own transcriptions, including excerpts from Siegfried, Tristan und Isolde and Die Walküre.



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Paris Recitals Include Bach Art of Fugue

(*Continued from Page 5*)

were beautiful indeed, but as listening to them required the active services of the brain, the majority of the oh-so-well-informed audience soon wearied of the strain and either became annoyingly restless or left the hall. Those who stayed on, improved their education, and thanked the performers with hearty applause.

So This Is Paris

Von Bülow was right. As the notes came in, people went out. It does Bach no good to perform The Art of Fugue in public. The *hoi-polloi* are not, nor ever can be, ready for it. Musicians who have learned their scales can hear it better with their eyes than the Graeser-Scherchen instrumental version, which was played by the Paris Symphony Orchestra, allows them to hear, it with their ears.

True, Graeser and Scherchen have made it their primary duty not to work treachery with Bach's wondrous tale of the fugue, that stupendous, shoreless epic of science and beauty, so sublime that only an impertinent mind would seek to praise it—but it is difficult to accept such laudatory desire as an excuse for stuffy, monotonous orchestration. Add to this Mr. Scherchen's pedagogic, unrhythmic and uncommunicative reading, not to forget an orchestral tone that sounded thin and weak, and the mystery why this was not what it might and should have been—an event of a lifetime—is quickly cleared up.

French Harpsichordist Scores

At a Bach-Fauré concert given by the Pasdeloup Orchestra under Gustave Bret, people had the pleasure to hear Marguerite Roesgen-Champion play the Bach Italian Concerto on the harpsichord. Her performance won an ovation, and right that it should, since this harpsichordist is the leading French practicant of the delectable instrument. Mme. Roesgen-Champion exhibited an expressive technic and for her effects utilized the resources of an extraordinarily wide compass of tone and musicianship.

Elisabeth Schumann Charms

Another artist to score with the Pasdeloup Orchestra, Albert Wolff conducting, was charming Elisabeth Schumann, soloist at two concerts. Her artistry is too well-known to require further comment at this time, and that her success was great, also goes without saying. She sang songs by Mozart, Schubert, Schumann and Strauss-Mittler.

Feuermann Plays

The Schumann cello concerto found fine treatment at the hands of Feuermann, who tendered it at a Colonne Orchestra concert, Paul Paray directing. He bounded over the difficulties of the opus as if they did not exist, and in the slow passages made the song rise and soar. The poetic element of his interpretation was also impressive. The rafters shook with applause.

Eisenberg Outstanding

One of the major distinctions of the musical week was the recital of Maurice Eisenberg, one of the best cellists now before the public. He was accompanied by Felix Hupka. It was one of the nastiest nights of the winter, and when I say that Eisenberg filled Gaveau Hall in spite of what poets and journalists call the weather's inclemencies, you have the key to a just appraisal of his values as musician and virtuoso. Eisenberg has public success when and wherever he plays, and an admirable feature of that success is its strictly musical foundation: tonal *hors-d'oeuvres* are completely absent from his programs, while music is 100 per cent present. He gave us Brahms (E minor sonata), Bach (C major suite), Valentini (sonata), Casals (Reverie, first audition), Halffter-Cassado (Canzone e Pastorella, first audition), Nadia Boulanger (Pièce in C sharp minor) and Schumann (Adagio et Allegro). His interpretation was entrancing. His tone was vibrant and colorful, and he not only presented the thought of the composers, but convinced the listener that thinking in terms of beauty is compensatory as well as pleasant. The Brahms transcended its own special virtues as a composition and gave the hearing ear much to retain and cherish.

Three Violin Generations Heard

Child violinists are still in vogue, and a numerous congregation turned out to hear twelve-year-old Roland Gundry play Vitali (Chaconne), Bach (G minor sonata), Conus (concerto in E) and other pieces, in Gaveau Hall. Maurice Faure was the sympathetic accompanist.

The program was not particularly well-chosen but it showed off the lad's qualities as a fiddler, and thereby served its purpose. Roland certainly has an unusual violin talent. His technic seemed facile, and his tone had the impersonal quality one hears in boy sopranos. With careful and unerring musical training—to be distinguished from mere violin practice—and the attendant unfoldment of his natural endowment, the boy Gundry should grow into a fine man virtuoso.

Léon Zighera, with Boris Golschmann at the keyboard, filled Gaveau Hall with refined violin artistry and a large and applausive audience. His program, designed with an eye to music as well as to the exhibition of personal attainments, comprised Handel (sonata in A), Bloch (Baal Shem), Bach (Chaconne), Beethoven (Romance in F) various numbers by other authors, and Sonata quasi una fantasia, by Tansman, the composer at the piano. In the latter, Zighera did some golden wire-drawing, though the audience was not quick to recognize the fact, this music still being so truly of its epoch that people will and can not be expected to catch on to it until somewhere along 1989. Zighera's playing of the Tansman, as of his other numbers, was marked by variety of tone color, subtlety of nuance, and singular beauty in filigree work, the last-named item one of Zighera's specialties.

Alberto Bachmann, sexagenarian violinist, pedagogue and author, stood up for public inspection in a recital at Erard Hall. The program included many of Bachmann's compositions, notably the third concerto, which was presented with elegance, ease and singing tone. Encores were in order. Mme. Verando at the piano, not only gave support, but too much of it. However, her effort was so earnest, one felt inclined to consider and forgive it as a minor obliquity in an evening bright with Bachmann's scintillating playing.

Toscanini Leads General Motors Concert With Rethberg as Soloist

Especial brilliance marked the General Motors Symphony Orchestra concert on March 24, when Arturo Toscanini appeared as guest conductor and Elisabeth Rethberg was the soloist. The event was broadcast over the national NBC network and attracted a capacity audience to the Center Theatre, New York.

The Italian *maestro* conducted a program equally divided between German and Italian compositions, and including orchestral and operatic excerpts. He began with the Egmont Overture of Beethoven, and later presented the Waldweben from Wagner's Siegfried, the Invitation to the Dance by Weber, arranged for orchestra by Berlioz, and the overture to Rossini's Semiramide. All the Toscanini contributions were marked by the meticulous exactness and refinement of his baton style, as well as by especial beauty of orchestral tone. The last was notable in the Siegfried number, a triumph of delicate and colorful tone-painting. The orchestral accompaniments to the Italian operatic excerpts also brought out details of scoring with aristocratic grace and clarity.

Pace, Pace, Mio Dio from Verdi's La Forza del Destino and the Ave Maria from Otello were sung with exquisite quality of voice, authentic style and strong dramatic delineation by Mme. Rethberg, who was at her most excellent in this concert. Particularly the pathetic aria of Desdemona was voiced with a beauty that won repeated recalls for the soloist and applause of warm proportions. The eminent conductor had a series of ovations from the audience, each of his entrances on the platform being greeted with acclamation. In the high type of music presented and in the rare art of its interpretation, this was undoubtedly the most rewarding of the winter's broadcast series.

R. K.

Lotos Club Honors Janssen

The Lotos Club of New York gave a dinner and musicale in honor of Werner Janssen, American conductor, on March 24. A number of prominent artists and speakers presented the program, among whom were the Gordon String Quartet, Vera Brodsky and Harold Triggs, Helen Jepson, Leonora Corona and Frances Blaisdell. Herbert Witherspoon, George Cohan, Leonard Liebling, Arthur Hopkins, Gene Buck, Carl Engel and James Montgomery Flagg (toastmaster) made the addresses. Mr. Janssen in a modest speech acknowledged the tributes paid him.

ARTURO VITA'S pupils are active in opera and concert. Toshiko Hasegawa recently made her début as Madam Butterfly with the San Francisco Opera Association. Nina Quartin san gthe title rôle in the Snow Maiden, which was presented at Carnegie Hall, New York, on March 9, as the fifth offering in the New York Philharmonic-Symphony Orchestra series for children and young people. On April 12, J. Alden Edkins will take part in the performance at the Metropolitan Opera House in commemoration of the fiftieth anniversary of Walter Damrosch as conductor.

Mulé Opera Is Warmly Greeted in Naples

(*Continued from Page 5*)

have had a good time writing Liolá, certain it is, the Neapolitans are having one sitting under its merry freshness.

The cast included Linda Marla Castelletti (Tuzza) Conti (Mita) Fanny Anitua (Aunt Croce) Ferranto (Liolá) Cirino (Simone) Ottani, Ciglia, and Kovaceva. The chorus, exclusively feminine, was trained by Giuseppe Papi. Scenery by Santonocito was bright and effective. Mulé conducted. He was applauded after the Sinfonia, recalled six times after the first act, seven after the second, and given an ovation after the third.

Winners of MacDowell Contest

The winners of the MacDowell Club Amateur Chamber Music Contest were announced at a concert and reception in the MacDowell Club Rooms on March 16. Three quartets were chosen by a jury consisting of Adolfo Betti, Willem Willeke and Hans Letz.

First prize was awarded to the following quartet: Louise Foote, first violin, Hope Haney, second violin, Catharine Smith, viola, and Doris Smith, cello. Second prize went to the quartet consisting of Helen Rice, first violin, Florence Duvall, second violin, Mrs. Hoxie Neale Fairchild, viola, and Marjory Kennedy, cello, and third prize was received by the quartet composed of Mrs. Cecil Smith, first violin, Sonia Byron, second violin, Cecil Smith, viola, and Doris Smith, cello.

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Cincinnati Throngs Hear Iturbi Play as Soloist with Orchestra

Eminent Pianist Appears under Baton of Goossens in Mozart Work and Debussy Fantasie—Conductor's Concertino Performed —Milstein Gives Recital for Matinée Musicale

CINCINNATI, O.—The S. R. O. sign was hung out for the concert by the Cincinnati Symphony Orchestra when José Iturbi played the concerto for piano and orchestra in E flat (K. V. No. 482) by Mozart, and the Fantasie for piano and orchestra (Debussy).

It was good that Emery Auditorium is so well built because the applause and shouts of bravo which followed Iturbi's matchless artistry might have raised the roof. Not only is Iturbi well liked in Cincinnati, but his exquisite interpretation of Mozart leaves one breathless with wonder and pleasure. Crystal clarity, lovely tone coloring, impeccable style, are but a few of the outstanding characteristics of his art, while his perfect ease at the piano and absolute lack of mannerisms add greatly to the enjoyment of his playing.

The Debussy Fantasie was a gorgeous creation at his hands and the delicate understanding of Eugene Goossens as an accompanist added much to the beauty of the program.

Acceding to demand, Iturbi played two encores. In one, Scarlatti's Sonatina, his brilliance and verve were astonishing, but when he played Falla's Dance of the Fire Bird the audience was so thrilled that there was that moment of hush before the applause broke through that comes only at the end of very wonderful playing.

Another highlight of the program was Goossens' own Concertino for double string orchestra in which he showed himself a master of composition as well as of conducting and accompanying.

RECITAL BY MILSTEIN

Beautiful artistry, flawless technic and a well-planned program made the concert by Nathan Milstein, whom the Matinée Musicale presented in its last concert of the season, an outstanding event.

The last in the Cincinnati Conservatory of Music concert series proved sensational because twelve of its piano faculty played at the same time under the baton of Alexander von Kreisler.

Thirty students from Pikeville (Ky.) College made a 500-mile round trip to Cincinnati to hear the symphony orchestra when Iturbi was soloist. This is a record for long-distance attendance.

Lillian Aldrich Thayer was heard in a program of German Lieder with Mrs. Nina V. Williams, pianist, as the assisting artist.

A 100-piece band conducted by thirty leading bandmasters who came to Cincinnati for an annual convention, was sponsored by the Cincinnati Musicians' Association for its Summer Opera Fund.

The Secret of Suzanne and La Serva Padrona (Pergolesi) were well sung and staged under the direction of Alexander von Kreisler and M. Maria Kirsanova. Hubert Kockritz, Nadelle Schuping, Margaret West, Paul Iobe, Madge Shaper, Caroline Quincy, John Bogue and Francis Barnard participated.

M. D.

Milan Has Local Première Of Respighi Opera

(Continued from Page 5)

The musical score was warmly received but the Guastella libretto seemed dull and of a taste not compatible with that of the actual public. Marinuzzi made the orchestra sound ravishing. In the cast were such first rate artists as Gina Cigna, Ebe Stignani, and Elvira Casazza. Tenor Angelo Minghetti and Magda Piccarolo unfortunately did not at all measure up to their parts. Stage settings by Benois beautifully recreated Byzantine atmosphere, Ravenna mosaics and architecture.

Falstaff, which we have had under Victor de Sabata, was good on the whole and it is still difficult for Milan to hear the Verdi masterpiece without making comparisons with Toscanini's incomparable readings of it. It must however be said that the orchestra played with spirit, lightness of touch, and exquisite shading and that every one of the cast (headed by Stabile as Falstaff) was most capable.

CONCERTS MOSTLY ENSEMBLE

During the winter season, the concerts here are chiefly of the chamber-music-type. The orchestral season does not commence until along in March. In the past weeks, the Societa del Quartetto presented the Lener Quartet and the Busch Quartet, both highly appreciated.

Arrigo Pelliccia, Italian violinist, made his Milan début, revealing qualities of virtuosity and expressiveness in a Brahms sonata, and stylistic immaturities in other authors, particularly Bach. Among the pianists heard are Miecia Horousky and N. Schnabel, while the Circolo Filologico began its annual course with an Italian cycle, at the first two of which Mary Tibaldi Chiesa gave a short talk on Italian music of the seventeenth, eighteenth, and nineteenth centuries, and Arossi (violinist) Del Bello, Rossi (pianists) Ciampelli, Monti, Livi, Mattioli, Spigla, Ricci and Buttiron (vocalists) interpreted compositions—of which some unpublished—by old masters.

Curtis Institute Presents Barber of Seville at Juilliard School

The Curtis Institute presented Rossini's Barber of Seville in English in the concert hall of the Juilliard School of Music under the direction of Fritz Reiner on March 24 before one of the most distinguished audiences of the New York season.

With unique settings and costumes planned by Dr. Herbert Graf, who was also the clever stage director—a man of sane originality—this performance had a vivacity and effervescence that delighted the audience. Mr. Reiner conducted the meritorious Curtis Symphony Orchestra, which is formed of students of the institute, with that musical refinement for which he is noted, and the orchestra played with such perfect tonality and ensemble as to arouse intense admiration. Although a few members had been borrowed from the Philadelphia Orchestra, all of these players were graduates of the Curtis Institute and trained in its school.

With the exception of Donald Beltz, singing the rôle of Figaro, a graduate of the Juilliard School of Music, the remainder of the excellent cast were either graduates or students of the Curtis Institute. Rosina was sung with tonal surety, fine style and clear enunciation by Margaret Codd. Her coloratura passages were well formed, musically enchanting and easily produced. Top notes were firm and true, and she acted charmingly. Albert Mahler was well cast in the rôle of Count Almaviva. He sang his florid arias with tonal effectiveness and acted with distinction. Donald Beltz was a lithe and graceful Figaro, and he acquitted himself with vocal distinction, singing robustly. Abrasha Robofsky's Bartolo and Eugene Loewenthal's Basilio caused many peals of laughter from the audience, not only for their antics but because of the humor with which they sang their music. Charlotte Daniels, who substituted for Ruth Carhart in the rôle of Berta, learned the part in five days. This quick study, however, did not militate against her in any way, for she gave a highly creditable performance in which her warm contralto voice was displayed with finesse. The other man of the cast was Leonard Treash, who doubled in the parts of Fiorello and an officer of the guard.

All of the principals were applauded vigorously after their arias, at the end of Act I and at the conclusion of the opera. Generous praise is due the organization for the fine English enunciation of the text. There was a curious aroma of Gilbert and Sullivan about the whole production, particularly as the words of the arias were distinctly understood by the hearers. This presentation absolutely proved that opera in English is not only feasible but thoroughly enjoyable.

H. J.

Nelson Eddy Triumphs in Musical Film, Naughty Marietta

An unusual triumph marked the screen début of Nelson Eddy, American baritone, as Captain Warrington in the Metro-Goldwyn-Mayer musical film, Naughty Marietta, which opened an engagement at the Capitol Theatre, New York, on March 22. Singing opposite Jeanette MacDonald, the attractive heroine in the picturization of Victor Herbert's operetta, Mr. Eddy attained at once to the first ranks of singing screen personalities, not only for the beauty and richness of his impressive voice, but also for the bluff humor, ease and magnetic charm of his acting. A sensational success was won by the film itself, which was directed by W. S. Van Dyke and uses a somewhat touched up but highly effective version of the original libretto by Rida Johnson Young, with the screen play prepared by John Lee Mahin, Frances Goodrich and Albert Hackett, additional lyrics by Gus Kahn, and production by Hunt Stromberg.

Even without the tunefully superior operetta airs of Herbert, which include such favorites as I'm Falling in Love with Someone; Ah, Sweet Mystery of Life, Italian Street Song, and Tramp, Tramp, Tramp, the narrative would hold the interest because of its vivid and romantic subject and rapid development. The story of a French Princess who escapes an unwelcome marriage to an aging European grandee by taking passage to the New World with a boatload of maidens designed as wives for the pioneers of Louisiana, and is wooed and won by the dashing Warrington despite unusual obstacles, provides many moments of humor, sophisticated dialogue in the modern manner, and appealing sentiment. The climax of the story, musically, is reached in the fervent singing of Miss MacDonald and Mr. Eddy of the duet, Sweet Mystery of Life, an achievement of high art. A fine male chorus adds much lusty and superior song to the production. The cast includes also Frank Morgan, Elsa Lanchester, Douglas Dumbrille, Joseph Cawthorn, Cecila Parker, Walter Kingsford, Greta Meyer, Akim Tamiroff, Harold Huher and Edward Brophy. The backgrounds are portrayed with unusual skill, and the synchronization of song and action is particularly effective.

R. K.

Berlin Concerts

(Continued from Page 5)

rhythms. Rogalski's work also owes much to the one-time daring innovations of Petruschka. Georgesco was well received. The first three movements of the Brahms were splendid, while a too fleet tempo for the last resulted in speed distortion and mere loudness.

Ensemble playing both energetic and delicately nuanced was dispensed by the Belgian Court Trio in a *menu* of chamber music of which Brahms' C major trio was the *pièce de résistance*—a fervent, luscious presentation. Applause for the Belgian Court Trio went far beyond that usually meted out to chamber music organizations in these parts.

Walter Loudon to Return

Walter Loudon, English baritone, who came to America last year but was taken ill on the boat and had to return to England at once, is coming on his postponed visit next October and will be heard in concerts and with orchestra under the management of Annie Friedberg.

Granville English Works Performed

Granville English's new piano solo, Paysage, now in the repertoire of Carla Romano, pianist, was introduced over the Columbia network on March 27. It is also to be played by the composer in a program of his compositions on April 2, at the New York home of Mr. and Mrs. Howard A. Scholle.

Ralph Leonard Kirkpatrick Offering Harpsichord Programs

Ralph Leonard Kirkpatrick, member of the faculty of the New Music School, is giving three evenings of music for harpsichord and clavichord at the New York home of Mrs. Richard Henry Dana. The first was March 22, and the other two are set for March 29 and April 5.

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Music Notes From Coast to Coast

BINGHAMTON, N. Y.—Ethel Newcomb is continuing the musical evenings at her studio in Whitney Point.

Dorothy Essig, contralto of Chicago, appeared in recital at a meeting of the Monday Afternoon Club. It was an unusual treat to a representative audience of music-lovers. Marion Engle was the accompanist.

Elmer A. Tidmarsh, organist and director of music at Union College, assisted by the Union College Choir of thirty voices, gave a Sunday evening program at the West Presbyterian Church. Mr. Tidmarsh's solos were excellent and the voices showed fine training.

The Kneisel-Hubert-Turner Trio gave a beautiful concert in the high school auditorium. All showed themselves artists in their solo and ensemble numbers. Frank Kneisel played the violin, Robert Turner was at the piano, and Marcel Hubert is the cellist.

Harold Tyson, baritone, and Jess Weston recently gave an outstanding recital. I. S.

DES MOINES, IA.—The Chicago Grand Opera Company, on tour, presented a galaxy of artists at the Shrine Auditorium on March 11. The program included parts of three operas and a ballet.

First was the Venusberg Scene from the first act of Wagner's Tannhäuser, with Coe Glade appearing as Venus, in which rôle she revealed a rich voice of ample quality. Myron Duncan took the part of Tannhäuser. Mr. Duncan is a splendid artist artist whose voice has volume and a beautiful quality. Leo Kopp conducted the score brilliantly.

This was followed by the complete second act of Puccini's Tosca, which brought Maria Jeritza in the name part, Mr. Duncan (Cavaradossi), Carlo Morelli (Scarpia) and Lodovico Oliviero (Spoletta), with effective conducting by Isaac Van Grove. It was a memorable performance with capable acting. Jeritza's Vissi d'Arte was rewarded with a great ovation. She sang with a warmth of tonal utterance. Cavaradossi was excellently characterized. Scarpio was sung with dignity and assurance. Mr. Oliviero was splendid as Spoletta.

The third part of the program was presented by Ruth Page and the *corps de ballet* offering Gold Standard, a colorful divertissement.

The performance was concluded with act three, from Gounod's Faust, with Edith Mason, Giuseppe Bentonelli, Joseph Royer, Helen Ornstein (Siebel) and Ruth Lewis (Martha). Mme. Mason scored as Marguerite, for she was in the best of voice. Bentonelli was the magnificently able Faust, in fine vocal form. Mr. Royer gave a finished vocal and dramatic performance of Mephisto. Mr. Van Grove was in charge again of this section of the program.

The St. Louis Symphony Orchestra drew a record attendance at the Shrine Auditorium on February 24. The overture to The Magic Flute (Mozart) opened the program. The symphony was Tschaikowsky's No. 5 in E minor. Prelude to Khowantschina (Moussorgsky) followed the intermission. The Scherzo from the music to A Midsummer Night's Dream (Mendelssohn) and the overture to Tannhäuser (Wagner) concluded this splendid performance which was a complete success. Vladimir Golschmann, conductor, liberally added encores at the insistence of the audience.

Cornelia Williams Hurlbut presented a group of twenty-four of her younger pupils in a public piano recital at her studio on March 1.

A group of vocal, piano and violin students of the Des Moines School of Arts appeared in a musicale on March 1 at the theatre studio in the Stoner Piano Building.

Piano pupils of Helen Luin Burgess of the Drake University College of Fine Arts were heard in a program in the Drake lounge on March 1.

Louise Moore held a recital on March 2 in her studio in the Rawson Building in which fifteen pupils tok part.

Mrs. Eli Grimes and Mrs. Gordon Lovegrove entertained the Fortnightly Musical Club on March 1 at the home of the latter. Mrs. Stewart Witmer had charge of the program which included vocal numbers, readings and a talk on the National Federation of Music Clubs.

On March 2 Mrs. C. A. Peterson presented about forty students in a piano recital in Grace Methodist Church parlors.

PIERRE LUBOSHUTZ,
pianist, is appearing as soloist with the New York Philharmonic-Symphony Orchestra on March 28, 29 and 31.

Special numbers were played by Evelyn Daniels, pianist, and Arthur Arant, xylophonist.

Poldi Mildner, young Czechoslovakian pianist, appeared in a brilliant recital before an audience of 2,500 at Iowa State College, Ames, on March 1.

The Music and Drama Club held its first meeting of the month on March 6 at the studio of Cornelia Williams Hurlbut. Juliette Redfern was in charge of the program.

At the home of Mrs. W. F. Warer, the Newcomers Music and Drama Club met on March 3, with Mrs. Jerome Booth in charge.

A joint studio musicale by Liesel Ohl, mezzo-soprano, and Mary Morley, violinist, of the Three Arts studios, was given as the second in a series on March 3. Richard Czerwonky, a former teacher of Miss Morley, was among the features on the program.

Amelia Dennis presented a group of piano pupils in recital on February 24 at the Y. W. C. A. Club in which twenty-five participated.

The Treble Clef Music Club gave a concert on March 13 at the United States Veterans Administrations Facilities Hospital, for the patients.

The Fortnightly Musical Club was entertained on March 16 at the home of Mrs. Percy L. Potter. Mrs. Howard Feldman assisted and Lea Riedesel was program leader.

Pupils of Winifred Glass of the piano faculty of Drake Conservatory of Music were presented in recital in Drake lounge on February 27.

The Dean Frank Nagel Music Club met at the home of Mrs. Hazel Kirk Eshbaugh on March 13. Mrs. Lewis M. Bolton, president of the Iowa Federation of Music Clubs, was the honored guest. M. P. H.

NEW HAVEN, CONN.—The month of March was outstanding musically here in New Haven for the return engagement of the Boston Symphony Orchestra. Again Conductor Serge Koussevitzky presented an interesting and varied program. The lusty and rarely played concerto in D major by Carl Philip Emanuel Bach was the high spot of the program. This work was arranged for orchestra by Maximilian Steinberg at the request of Koussevitzky.

With this concert the Woolsey Hall Series was brought to a close, and Manager Daggett Lee is to be congratulated on the success of the programs.

The New Haven Symphony Orchestra gave its fifth and final concert for the year, playing excerpts from the opera Mona by Horatio Parker, former dean of the Yale School of Music. Ruth Shaffner, soprano, and George Rasely, tenor, both members of St. Bartholomew's Church Choir of New York, lent their able assistance to the fine performance of the opera. Mrs. Horatio Parker was the guest of Dean David Stanley Smith for the concert. As an innovation on the program, the first performance of Joseph Kirshbaum's Ode to Nature was admirably played by the orchestra. Mr. Kirshbaum is a graduate of the Yale School of Music and at present is working for his Master's Degree.

The third Bach recital offered by the Yale School of Music faculty was marked by the excellent performance of the concerto in D minor for three claviers and string orchestra by Mrs. Simonds, Mr. Hague, and Bruce Simonds. Prof. Emmerman Stoeber of the cello department distinguished himself with the playing of the suite in C major for cello.

The John Reed Club music department gave a successful all-Bach concert, with Herman Liebman, Dr. Robert Krasnick, Henrietta Weiss and Anne Delmonico participating. E. K.

PHOENIX, ARIZ.—The Ladies' Choral Department of the Phoenix Musicians' Club appeared in concert at the high school auditorium on March 1. As an innovation this year, the organization presented Simon Carfagno, violinist from Los Angeles, as guest soloist. Mr. Carfagno played two groups, showing skill and musicianship, and graciously responded to several encores at the demand of his audience. He was ably supported at the piano by Norma Rasbury. The chorus, under the capable direction of Montague Machell, showed the excellence of its training in the splendid ensemble work and beautiful tonal effects produced. Especially featured was the dramatic cantata A Legend of Granada by Hadley. Solo parts were sung by Helen Fenner Miller, soprano, and O. D. Miller, baritone (guest). Later in the program Mrs. Kenneth Pound, soprano, was soloist in The Sailor's Christmas by Chaminade. Cora Lee Machell, at the piano, contributed materially to the success of the affair by her musical and artistic accompaniments.

The Polyphonic Era was the subject of the meeting of the Musicians' Club held at the home of Mrs. C. H. Young on February 18. Mrs. Albert Littlefield, chairman, presented the following members in a delightful program: Maude Pratt Cate, pianist; duos by Mrs. Frank B. Wallace, soprano, and Mrs. Charles R. Sterling, contralto, accompanied by Mrs. T. J. Prescott; Nancy Richards, pianist; and a concerted group by the choral department, accompanied by Cora Lee Machell.

A program of original compositions proved an interesting feature at the monthly meeting of the Piano Teachers' Association on March 11, in the Arizona School of Music. Under the chairmanship of Mrs. Electa Wyllie Bicket, eight members offered their compositions. Albert Etzweiler, instructor in the high school, spoke on the teaching of music theory in the high schools.

Mrs. John Newcomer, state junior chairman of the A. F. M. C., spoke on Pacing One Another on the Road to Excellence at a meeting of the Carreno Club, junior piano group, on March 9 at the home of Dorothy O'Rourke. E. S.

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New York Concert Announcements

(M) Morning: (A) Afternoon: (E) Evening

Saturday, March 30
Ignaz Friedman, pianist, Town Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)
New York Woman's Symphony Orchestra, Town Hall (E)

Sunday, March 31
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Katherine Baxter, pianist, Town Hall (A)
Menorah Association benefit, Town Hall (E)
Orchestra concert, Washington Heights Y. M. H. A. (E)
Opera Surprise Party, end of season, Metropolitan Opera House (E)

Monday, April 1
Mario Cozzi, baritone, Town Hall (E)

Tuesday, April 2
Marion Bauer and Harrison Potter, Beethoven Association (M)
National Orchestral Association, Carnegie Hall (A)
All-American Concert, benefit, Metropolitan Opera House (E)
St. Cecilia Club, Town Hall (E)
Hazel and Florence Longman, Brooklyn Academy of Music (E)

Wednesday, April 3
Philharmonic-Symphony Orchestra, Carnegie Hall (E)
Mona Rani, Hindu music, Town Hall (E)

Thursday, April 4
Boston Symphony Orchestra, Carnegie Hall (E)
Poldi Mildner, pianist, Town Hall (E)
Opening of spring opera season, Hippodrome (E)

Friday, April 5
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Jeannette De Geelen, pianist, Town Hall (E)
Boston Symphony Orchestra, Brooklyn Academy of Music (E)

Saturday, April 6
Boston Symphony Orchestra, Carnegie Hall (A)
Katherine Ruth Heyman, pianist, Town Hall (A)
Helvetia Maennerchor, Town Hall (E)

Sunday, April 7
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
United Ukrainian Choruses, Town Hall (E)
Anita Zahn, dancer, Guild Theatre (E)

Monday, April 8
Ruby Mercer, soprano, Town Hall (A)
Verna Osborne, soprano, Town Hall (E)
Maria Malibran, opera by Robert Russell Bennett and Robert A. Simon, Juilliard Concert Hall (E)

Tuesday, April 9
Jacqueline Salomons, violinist, Town Hall (E)

Wednesday, April 10
Dessoff Choirs, Town Hall (E)
Annette Royak, soprano, Hotel des Artistes (E)

Thursday, April 11
Philharmonic-Symphony Orchestra, Carnegie Hall (E)
Singers Club, Town Hall (E)

Friday, April 12
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Damrosch Jubilee, Metropolitan Opera House (E)
Last Concerto Concert, Juilliard Concert Hall (E)
Lafayette College Glee Club, Town Hall (E)
Ashley Pettis, pianist, New School for Social Research (E)

Saturday, April 13
Vladimir Horowitz, pianist, Carnegie Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)
New York Woman's Symphony Orchestra, Town Hall (E)

Sunday, April 14
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Mona Rani, Hindu music, Town Hall (E)

Monday, April 15
Beethoven Association, Town Hall (E)

Tuesday, April 16
Philadelphia Orchestra, Carnegie Hall (E)
Lily Pons, coloratura soprano, benefit, Metropolitan Opera House (E)

Wednesday, April 17
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Mona Rani, Hindu music, Town Hall (E)

Thursday, April 18
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, April 19
Parsifal, Good Friday matinee, Metropolitan Opera House.

Saturday, April 20
Choir of First Congregational Church of Washington, D. C., Town Hall (E)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Sunday, April 21
Philharmonic-Symphony Orchestra, Carnegie Hall (A)

Monday, April 22
Ossip Gabrilowitsch and Albert Spalding, Town Hall (E)

Tuesday, April 23
Frank Bishop, pianist, Town Hall (E)

Wednesday, April 24
Roland Hayes, tenor, Carnegie Hall (E)

Thursday, April 25
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, April 26
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Keith Falkner, baritone, Town Hall (E)

Saturday, April 27
Bach-Handel Festival, Juilliard School (E)
Freiheit Mandolin Orchestra, Town Hall (E)

Sunday, April 28
Philharmonic-Symphony Orchestra, last concert of season, Carnegie Hall (A)
Creighton Allen, pianist, Steinway Hall (E)

Monday, April 29
Jeno Swislowski, pianist, Town Hall (E)
Bach-Handel Festival, second series, Juilliard School (E)

Tuesday, April 30
National Orchestra Association, Carnegie Hall (E)

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Studio Notes

ESTELLE LIEBLING

Estelle Liebling artists have had numerous recent engagements. Anne Jamison, soprano, who appeared as guest artist on the Palm Olive and Coco Cola programs, has been engaged for one year to sing on the Hollywood Hotel program over WABC every Friday evening. Miss Jamison's first broadcast under this new contract was on March 15.

Dorothy Humphreys, soprano, was the winner of the contest for an appearance on the Kate Smith program over WABC. Miss Humphreys was chosen from among 800 contestants and made her appearance with Miss Smith on March 11.

Rosemarie Brancato, coloratura soprano, has returned from a concert tour which took her to the Pacific Coast. She had been heard in twelve states since January 13.

Verna Osborne, coloratura soprano, is giving a concert in Town Hall on April 8.

Frances Sebel, soprano, was the assisting artist at the concert given by the YMHA Symphony Orchestra in New York City on March 18. Bobette Christine, is now appearing nightly in Tony's Chateau Moderne. Vera Tishler, soprano, sang the rôle of Santuzza in a condensed version of Cavalleria Rusticana given by the Educational Opera Company in Milburn, N. J. Miss Tishler also offered a group of songs. The concert was sponsored by the Cornelia Gracchi Civic Club on March 8.

Silvia Bagley, soprano, has been engaged for a commercial program over Station WMCA. The entire program is done in Russian and is called Songs of Russia. It consists of compositions of Soviet composers. Her first appearance was on March 27. Evelyn Ray and Phoebe Root have been singing over WNYC, the former on Sunday nights and the latter on Saturday afternoons beginning March 16.

LOUIS DORNAY and BETSY CULP

The sixth Soirée Intime at the Dornay-Culp Studio in New York was devoted to Holland. Anne Barnouw, lecturer, gave a charming informal talk on social customs and home life in Holland. Louis Dornay and Betsy Culp, in the colorful garb of their native country, delighted the audience with their interpretations of ancient and modern folk-songs of the land. C. B.

Public School Groups to Be Featured at N. F. M. C. Convention

Public schools will coöperate with the American Music Festival and nineteenth Biennial Convention of the National Federation of Music Clubs, to be held in Philadelphia, April 23-30. The features include appearances of the All-Philadelphia Senior High School Chorus and Orchestra, composed of 600 singers and 200 instrumentalists. Junior groups will also appear. In addition, it has been announced that Carl Laemmle, president of Universal Film Exchanges, has offered film rôles to successful contestants in the concert voice and opera voice divisions of the Young Artists contests. Other awards for the winners in these contests have been specified previously.

Pittsburgh Bach Choir to Give St. John Passion

Although the Bach Festival Choir of Pittsburgh, Pa., has been organized only since last October, it gave a concert of Bach's works in December, and on May 2 the choir will perform the St. John Passion, music under the direction of John Julius Baird. The soloists for this concert are Arthur Kraft, Sarah Logan and Louise Lerch.

Jeanette de Geelen to Play New York Début

Jeannette de Geelen, pianist, makes her New York début at Town Hall on April 5. Miss de Geelen was born in Mexico City of Dutch parents. After graduating from the Mexico City Conservatory, she studied in Vienna under Emil von Sauer for several years and lately with Maria Carreras in New York. Her European début was made in 1928 in Vienna and for four seasons thereafter she toured extensively in Germany, Holland, Italy, France and Hungary, playing in Berlin, Dresden, Munich, Amsterdam, The Hague, Milan, Florence, Bologna, Rome, Paris and Budapest. Besides recital performances in these cities, she was featured on various important radio programs and appeared as soloist with leading symphony orchestras.

Kathryn Newman and Santo di Primio Sing With Newark Chorus

Newark, N. J.—Frank La Forge, voice teacher and composer-pianist, and two of his artist-pupils Kathryn Newman, soprano, and Santo DiPrimio, tenor, were heard in recital with the Lucille Bethel Chorus on March 4. Miss Newman sang an aria from Puritani and Italian songs with unusual vocal finesse. Mr. DiPrimio revealed fine dramatic powers and a rich voice of wide range. Mr. La Forge played their accompaniments and a group of solos and proved again his rare depth of musical expression and fine artistry. Among the numbers sung by the chorus were Hills, Farewell at Morn, and Sanctuary by Mr. La Forge. In the latter two numbers Miss Newman and Mr. DiPrimio sang effective obbligati. S. L.

Virginia Morgan in Harp Recital

Virginia Morgan will give a harp recital at Steinway Hall, New York, on April 5, under the patronage of Leon Barzin, Angela Diller, Leopold Godowsky, Annie Burr Jennings and Mrs. James Roosevelt.

William Martin, Tenor, Returns to America

William Martin, American tenor, who has been singing in France for several seasons, has returned to the United States and is to be heard in opera and concerts next season under the management of Annie Friedberg. Mr. Martin was one of the principal tenors at the Opera-Cómique and later at the Grand Opéra in Paris.

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Publications

Reviewed by R. M. Knerr

Songs

The Unforgotten Melody; words by Edward Lockton; music by Haydn Wood.

I Bless the Dawn That Brought Me You; words by Lillian Glanville; music by Haydn Wood.

A restoration of the vogue of ballads is reported in England, where public taste has generally been somewhat more fastidious in choice of popular music than in this country. Previous decades saw the introduction of many wholesome examples of this type of song, which won a genuine affection among large numbers of the people and took their place not only in the repertoires of eminent concert artists but in the intimate home circle. After the war jazz made inroads into this field, but is now said to be losing its hold somewhat on the British public. Signs at present point to the fact that America may also be renewing its interest in the more melodious and less purely dance-rhythmed song.

An example of the type of music that English audiences now favor is found in two recent ballads by the prolific and gifted Haydn Wood, who won world-wide attention for his Roses of Picardy and has since turned to a more artistic type of song, represented by his popular A Brown Bird Singing and I Looked into Your Garden, which had wide vogue on concert programs. His latest contributions are marked by romantic appeal and tuneful quality. Both are ardent love songs suitable especially for the male singer. The Unforgotten Melody has a particularly lilting refrain and a broad climax. Published in D (range, D to E); also in E flat and in F. The second number is also clearly marked and strongly accented in rhythmic style and with a swaying, infectious tune. Published in C (range, C to E, with optional G); also in D and E flat. These pieces should provide excellent material for the radio and stage singer. (Chappell-Harms, Inc., New York.)

Reviewed by F. W. Riesberg

For Mixed Voices

Turkish Serenade, and **The Silent Forest**; music by Boris Levenson.

The serenade is a Turkish folk-song, based on the Phrygian mode, usual with Oriental music, sung *a cappella*, ending on the dominant, fortissimo. A simulated drum in the tenor continues throughout most of the seven pages of octavo music, with constant reiteration of the chief melody. It hurries along with bright rhythm, closing after a stringendo on a unison-tone, with climax. The work has Turkish words, with English version by Evelyn Linden and Boris Levenson, and is dedicated to Albert Stoessel.

The Silent Forest (also *a cappella*) is an ancient Arabian song, slow, melancholy and highly descriptive. The principal motif is sung by a solo tenor, to a humming accompaniment by basses, *divisi*, in the Aeolian mode. Chromatics in thirds between bass and tenor give a peculiar wailing effect, leading to a climax. Toward the close the altos reiterate the opening melancholy melody, then it dies away, pianissimo. The work has Arabic words, set in English by Miss Linden and the composer and is dedicated to Hugh Ross. (M. Witmark & Sons, New York.)

Union Seminary Choir Gives Concert under Dickinson

The Daily Chapel Choir of Union Theological Seminary, New York, presented a program of numbers from the liturgy of the Eastern Orthodox Church on February 28, under the direction of Dr. Clarence Dickinson, director of the School of Sacred Music of the Seminary. The various numbers by the choir included works by Ippolitoff-Ivanoff, Rachmaninoff, Bortniansky and Apletscheieff, from the Russian, and several from the Greek and Serbian liturgies. These selections were interspersed with readings and prayers taken from the Liturgy of the Eastern Orthodox Church. The choir of forty voices was assisted by Harold Haugh, tenor.

Mu Phi Epsilon Notes

The regular monthly musicale was held at the Mu Phi Epsilon National Club, New York, on March 10. Marion Anderson, pianist, student at the Juilliard School of Music, presented numbers by Chopin, Albeniz and Lecuona. Fritz Heim, violinist, played numbers by Handel, Sarasate, Ysaye, Kreisler and Wieniawski. Alleen Thackeray was at the piano for Mr. Heim.

Frederic Baer's Recent Engagements

Frederic Baer was soloist with the New York Oratorio Society, in Bach's Mass in B minor, on March 20. Several weeks ago he sang the solo portion in Bloch's Sacred Service, in Pittsburgh, Pa., this being the first performance of the work outside of New York. He is also currently booked for Hartford, Conn., with the Oratorio Society. Not long ago he appeared at Franklin and Marshall College, Lancaster, Pa., also in Sunbury, Pa., in a choir festival. Mr. Baer will sing the baritone solos in Bach's Christmas Oratorio on May 1. He was soloist at the Florida May Festival, St. Petersburg, which began on March 12.

La Forge Pupil Heard at Riverside Church

Mabel Boyce, soprano, pupil of Frank La Forge, appeared at a musicale in the Riverside Church, New York, on February 28, accompanied by Philip Jeffries. Miss Boyce revealed a voice of rich and appealing quality and sang with ease and artistic skill. Mr. Jeffries played musicianly accompaniments.

K.

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A DISTINGUISHED GATHERING

at the party for which Elisabeth Schumann, Irene Eisinger and John Kentish, with Ivor Newton at the piano, contributed the musical program, and which followed a recent dinner in honor of the Austrian Federal Chancellor, Dr. Kurt von Schuschnigg and the Austrian Minister for Foreign Affairs, Baron von Berger-Waldenegg, at the Austrian Legation in London. Front row (left to right): Baron von Berger-Waldenegg, the Duchess of York, Dr. Schuschnigg, Princess Helena Victoria, the Duke of York, Mr. Ramsay MacDonald, and the German Ambassador. Second row (left to right): the Polish Ambassador, and, towards the end, the Japanese Ambassador and his wife and the French Ambassador. (Photo © by Associated Press, London.)

ROY HARRIS, HANS KINDLER, CHARLES VARDELL, JR., and RANDALL THOMPSON,

discussing the all-American program which Dr. Kindler presented with the National Symphony Orchestra in Washington, D. C., on February 28. Works by Harris, Thompson and Vardell were features of the concert, which was heard by 3,000.

HONOR GUESTS AND OFFICERS OF THE SOUTHEASTERN FOLKLORE SOCIETY

of the United States, gathered at Columbia, S. C., on March 2. Left to right: Belford Forrest, playwright; Alton Morris, University of Florida; Fant Thornley, of Tennessee; Dr. Reed Smith, University of South Carolina; Rebecca Cushman, novelist; Annabelle Morris Buchanan, originator of the White Top Folk Festival, Marion, Va.; Dr. Chapman Milling, Indian folklore authority; John Powell, American pianist and composer; Dr. E. C. L. Adams, novelist; Nancy Telfair, Georgia poet; Maurice Matteson, president, Southeastern Folklore Society; Mrs. Frederick Lykes, Asheville, N. C.; Mellinger E. Henry, collector, Ridgefield, N. J. (Photo by Sargeant.)

PROFESSOR OTAKAR SEVCIK

and his pupil, George Kazamek, photographed at Pisek in March of 1933. Mr. Kazamek will return to America this spring to give concerts and teach. (Photo by Zeman.)

HARALD KREUTZBERG,

eminent dancer and teacher, is holding a master class at the Chicago Musical College from March 25 to April 18.

ROLAND GUNDRY,

young American violinist, gave a recital in Gaveau Hall, Paris, recently. He has been engaged for appearances in Strasbourg, Vichy and with the Pasdeloup Orchestra.

VIOLA MITCHELL'S

first season in America has included ten appearances with leading orchestras, among them the Boston Symphony, Chicago Symphony, Minneapolis Symphony, Detroit Symphony, and the National Symphony of Washington, D. C. The photograph shows the young American violinist about to take off from Minneapolis for New York.

MARGARETE DESSOFF

will conduct the third concert of the tenth anniversary season of the Dessoff Choirs at Town Hall, New York, on April 10. Pillois' Three Choruses, sung by the A Cappella Singers will be premiered.

(See Inside Front Cover for Additional News Pictures)

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Photo by Elzin, N. Y.

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